

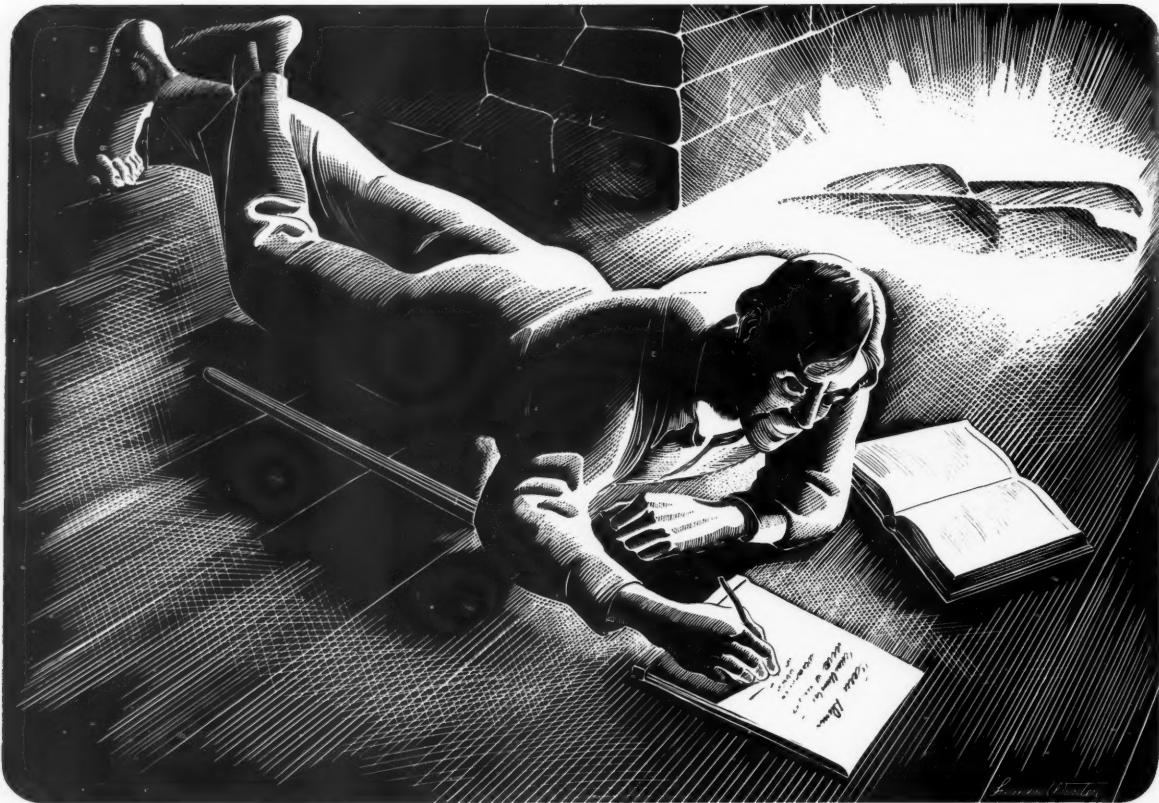
the inland painter

february 1941



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E. MILLIES



Edward Bawden

Shovel Scribblings and MARBLE INSCRIPTIONS



Miraculously Lincoln's scribblings came of age, and took their rightful place in halls of marble. Compelling advertising on Champion paper likewise inscribes that all important favorable impression upon the minds of buyers, as good printers give faithful reproduction of an advertiser's product and his message in every piece of literature. Whether the job you sell is one for coated or uncoated book, offset, cardboard, envelope, or postcard, Champion can supply a grade that will please and profit you and your customer.



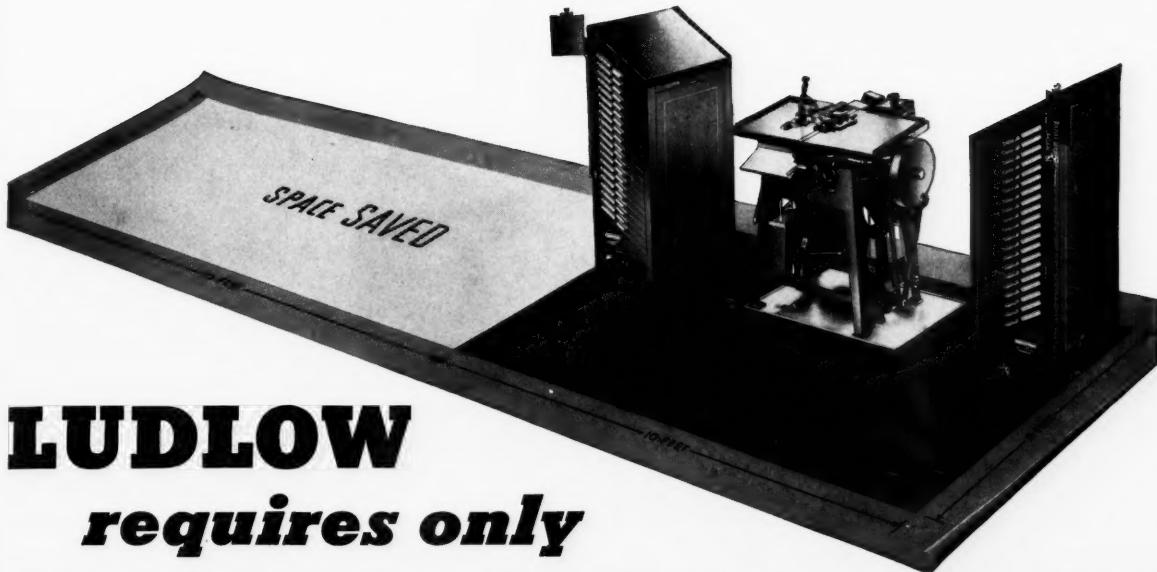
THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelopes
and Tablet Writing . . . Over 1,500,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA



LUDLOW

requires only

HALF the FLOOR SPACE

. . . says the Von Hoffmann Press

**Read these Excerpts
from the
Von Hoffmann Press
Statement**

"We can and do make up, not one page at a time, but as many as eight pages . . . This we were unable to do under the old system."



"Under the old system, last year's outside purchases of sorts cost in excess of \$2,500 . . . expenses no longer necessary."



"A word about ease of make-up. Here you will find one of your largest savings. No longer is it necessary to justify each line . . . no longer is it necessary to worry about poorly spaced lines."



"The Ludlow has reduced the number of work-ups."

A typical example of the economy of floor space gained by installation of Ludlow equipment is brought out in a recent expression by the Von Hoffmann Press of St. Louis. Among other statements are these: "Before our machine was installed it was necessary for us to keep three machines casting sorts . . . It was necessary at all times to have as much as 50,000 pounds of cast-up type on hand in type cabinets and in sorts cans . . . The installation of our Ludlow has changed all this . . . The old system took up twice the floor space and was far from being nearly as efficient."

■ It requires no stretch of the imagination to understand this, since a 40-font Ludlow equipment, complete with cabinets and working space for the operator, requires only 6 x 10 feet of floor space. And with this compact unit an inexhaustible supply of new, clean type in slug form is always available—without type storage. Moreover,

everything is within arm's reach of the operator—practically at his finger tips—and there is no waste motion—no time or energy lost through foot work.

■ In addition, the ease and simplicity of Ludlow all-slug make-up, economy of operation and freedom from work-ups are all regarded with the same genuine enthusiasm by these progressive printers. Yet this is only typical of what Ludlow is helping printers to obtain in hundreds of plants all over the country—and what it can help you to do.

■ Get the facts of the complete Ludlow story today. You will find well spent the time devoted to giving them thorough consideration.

LUDLOW TYPOGRAPH COMPANY

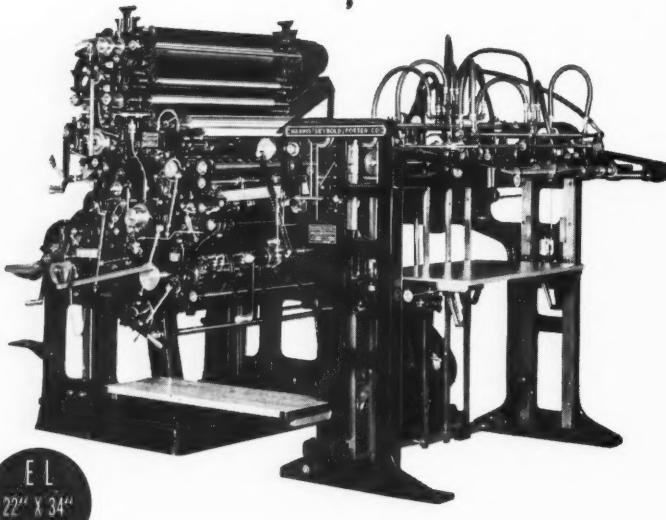
Set in members of the Ludlow Karnak family

2032 Clybourn Avenue + + + + Chicago, Illinois

COMMAND MORE PROFITABLE JOBS

WITH THE CRAFTSMAN'S PRESS..

a Harris



E L
22" X 34"
Single Color

HARRIS LITHO CHEMICALS

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

Production economies are not linked solely to the printing operations of a job. To an even greater degree, economical production is determined by whether each job is produced by the method to which it is best suited. • With the advantages of Harris Offset Presses added to your letter-press equipment, you command ALL jobs, including those that are by reason of their character, a challenge to production.

HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4510 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 819 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • Factories: Cleveland, Dayton

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The Matador's Cape



14 SPARKLING
COLORS
DISTINCTIVE and a
WHITE
for letterheads and
direct-mail pieces.
★
You'll find plenty of
color in
HOWARD MIMEOGRAPH
and HOWARD LEDGER,
too.

...not only stirs a bull to frenzy, but dissolving a veneer of sophistication which is thinner than most of us suspect, causes excited spectators to clamor for the kill. Other colors have equally pronounced effects upon human emotions... which accounts for the increased "pulling power" of letterheads and advertising pieces produced on appropriate hues of

HOWARD BOND
WATERMARKED
The nation's business paper

THE HOWARD PAPER MILLS * URBANA, OHIO

IT PAYS to be PREPARED

You are FULLY PREPARED to Give Your Customers Superior Folding Service, With Extra Profit to Yourself, When you have one of these

MODERN CLEVELANDS

With the "DOUBLE-M"

You are prepared to make, as far as we know, every fold that can be made on all other types and makes of Jobbing Folders combined, in sheet sizes up to 28 x 58", and in addition, a great variety of folds that cannot be made on any other folder built-in parallels, right angles or combinations of parallel and right-angle folds.

Fifty percent faster than its predecessor, the old MODEL "B" CLEVELAND.



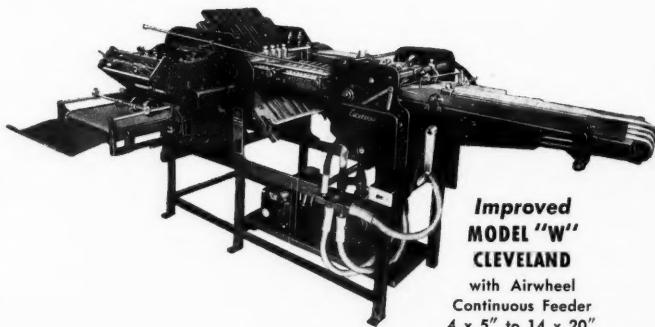
CLEVELAND MODEL "DOUBLE-M"

Maximum Right Angle 28 x 44"
Maximum Parallel . 28 x 58"
Minimum Sheet . . 5 x 7"
Eleven Fold Plates



With the IMPROVED MODEL "W"

You are prepared to fold the great variety of small sheet folding, in one to five folds, at unbelievably low cost per 1000. Equipped with continuous Air Wheel Feeder, it will fold the highest class of work printed with heavy illustrations and bleed edges without marking the sheets. The Continuous Re-loading Feature eliminates stops for reloading, assuring maximum hourly output.



Before You Invest in any Folding Machine, be sure you
LOOK AT A CLEVELAND. Ask for New Literature.

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street • CHICAGO, 117 West Harrison Street • PHILADELPHIA, Fifth and Chestnut Streets • BOSTON, 185 Summer Street
CLEVELAND, 2391 Fenwood Road • ST. LOUIS, 2082 Railway Exchange Building • DALLAS, J. F. Carter, 5241 Bonita Avenue • SAN FRANCISCO, LOS
ANGELES, SEATTLE, Harry W. Brinford Co. • ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. • DENVER, A. E. Heinson, 1441-47 Blake St.



Show-through is a disappointment on jobs to be mailed, too!

SHOW-THROUGH ISN'T FUNNY—on a direct-mail job. It can blur the illustrations, muddy the text, kill the effectiveness of the best-planned piece. And it can kill a lot of customer goodwill, too.

Play safe. Print your to-be-mailed jobs on Hammermill Opaque. This paper is light in weight, but it has the opacity of much heavier stock. Whether the piece calls for linework, halftones or solids, you get the greatest possible freedom from "show-through."

And because it is light in weight, Hammermill Opaque cuts mailing costs for your customer. Show him that he can use these savings in postage to get better

artwork, an extra color . . . at no extra cost. And ring up a bigger profit for yourself from the additional work that runs over your equipment.

You can depend on Hammermill Opaque for fast, trouble-free shop performance. It prints well by letterpress or offset. Its brilliant white gives a lift and sparkle to halftones and color work. Type is sharp, clean, inviting to read.

See for yourself that Hammermill Opaque is whiter, brighter, more opaque. Mail coupon below for a collection of Commercial Specimens on Hammermill Opaque and a handy sample book containing complete stock information.

For extra profit, print these jobs on Hammermill Opaque

- 1. Envelope Enclosures
- 2. Self Mailers
- 3. Accordion Folders
- 4. Booklets
- 5. Legal Forms
- 6. Illustrated Letters
- 7. Package Inserts
- 8. Labels
- 9. Time Tables
- 10. Maps

And scores of other similar jobs

HAMMERMILL OPAQUE

MADE BY THE MAKERS OF HAMMERMILL BOND



*Send
for it!*

Hammermill Paper Company, Erie, Pa.
Please send me Commercial Specimens
and Sample Book of Hammermill Opaque

Name _____

Position _____

(Please attach to your business letterhead) IP-FE

NEW . . .

A SURE WAY TO REDUCE

Makeready Time

Plates inaccurate in type height, or not level, are inevitable. The only remedy is check and correction immediately before they are placed in the forms.

The NEW No. 10 Vandercook Block Leveller makes this correction easy. A dial, set by a turn or two, accurately gauges the depth of cut. No figuring or guessing is necessary. Blocks measuring up to $12\frac{1}{2}'' \times 18''$ can be planed in a few seconds.

The NEW No. 10 Vandercook Block Leveller has many time-saving features never before available. Complete information and prices will be sent upon request, and without obligation to you. Write today.



VANDERCOOK & SONS

Main Office and Factory

908 North Kilpatrick Avenue, Chicago

CANADA GEARS LIMITED, TORONTO, MONTREAL, WINNIPEG, VANCOUVER

Eastern Branch

220 East 45th Street, New York City

FOR AMERICA'S LEADING PUBLISHERS

*of National Magazines, Trade Journals, House Organs,
Church, School, and Farm Publications*

CONSOLIDATED Coated PAPERS ARE MAKING Printing History

The long list of publications now printed on Consolidated's papers reads like a "Blue Book." In the trade and technical field alone an astonishing number have found Consolidated Coated Papers the answer to their paper problems. For these fully enameled papers . . . *costing no more, and in some cases less, than uncoated stocks* . . . have opened new opportunities to Publishers both large and small.

Today any Publisher of a magazine, regardless of its size of circulation or advertising or subscription revenue, can afford to use these famous enameled stocks. Thus millions of subscribers now read and enjoy finer appearing publications . . . and advertisers have the advantage of reproductions which show their products almost as realistically as the articles themselves.

FULLY Coated PAPERS AT UNCOATED PAPER PRICES

Thus Consolidated Coated Papers, by contributing much to the improvement of Printing, are Making Printing History.

Month by month, year by year, additional Advertisers, Mail Order Houses, and Printers, as well as Publishers, are specifying Consolidated Coated-Papers . . . some to increase printing quality at no extra cost . . . others to avoid the traditional high prices heretofore paid for other Coated Stocks.

This ever growing demand, sweeping rapidly from coast to coast, has made Consolidated the World's Largest Producer of Coated Book Papers.

*The proof of any paper is in the printing!!
In the Consolidated Line there is a grade
just right for your purpose. Try it . . . on
your next job.*

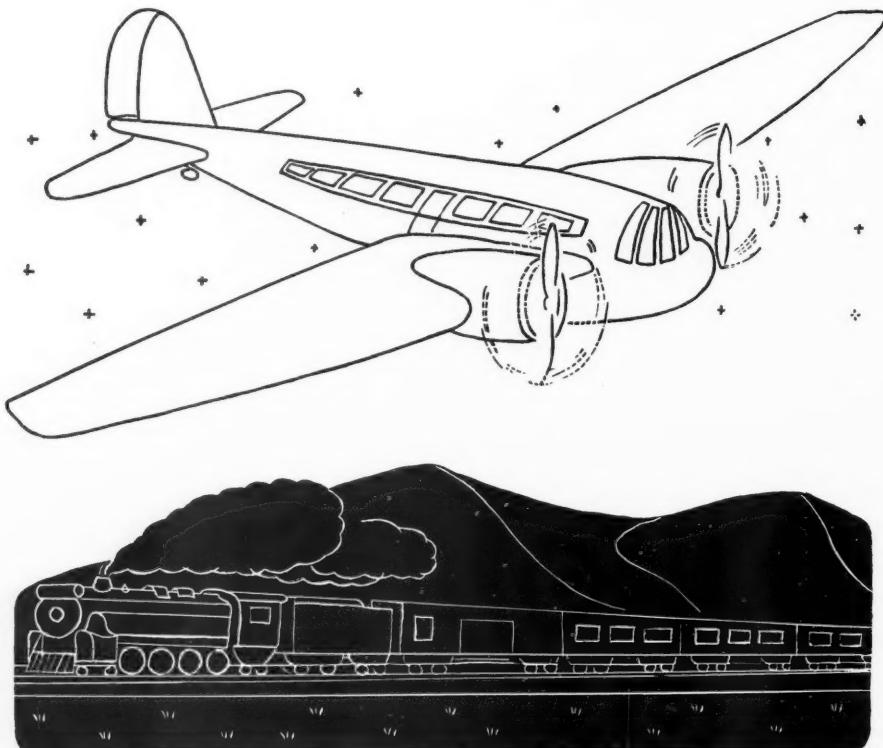
4 GRADES OF
Coated Papers
•
PRODUCTION GLOSS
Coated
MODERN GLOSS
Coated
PRODUCTION
Coated E.F.
LAKELAND
Coated



**Consolidated
WATER POWER Paper COMPANY**

GENERAL OFFICES
Milwaukee, Wisconsin

Sales Offices
135 SO. WABASH AV., CHICAGO



MAIL TRANSPORT IN THE WORLD OF TODAY

THE development of text papers in the Beckett mill has kept pace with the modern world. In these papers we have succeeded in catching and retaining the charm of fine old papers and moulding it in happy combination with the style and color of the present day.

"Text Papers by Beckett" is a phrase that good printers and the buyers of fine printing have learned to value. It stands for long experience in happy union with most advanced practices.

Like all Beckett products the prestige of our text papers is built upon the policy of a supe-

rior product at moderate cost. You can pay much more for text papers, but you cannot get finer appearance, or better value. When you wish to produce something finer than usual it will pay you to remember these names.

BUCKEYE TEXT

BECKETT TEXT

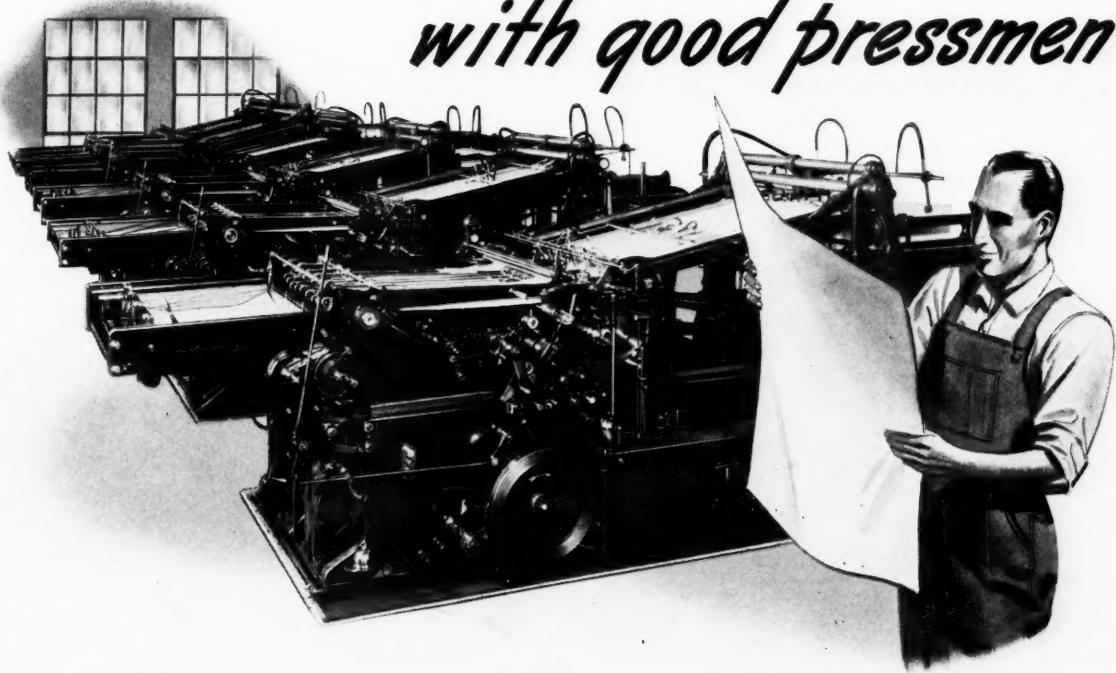
TWEED TEXT

There is a distributor of Buckeye and Beckett papers in your city or vicinity. Ask him (or us) for sample books of these papers and form your own conclusion as to whether they will help you to produce finer work at lower cost.

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

CUSTOMERS STAY— with good pressmen



AND equally efficient presses...

A GOOD product makes a good customer—and keeps him. Miller Automatics have unique advantages which help pressmen to step up production—a new efficiency of man and machine that strides ahead of other competition and keeps customers satisfied.

Information on any one or more Miller Automatics, in sheet sizes from 13 x 20 to 40 x 52, gladly given to reputable firms, on request.

"MORE SALES FROM MODERN PRINTING" is a new portfolio demonstrating the practical versatility of modern letterpress—a wide range of profitable printing done every day on modern Miller Automatics. On request, any representative, branch office or agent of this Company will be glad to show the portfolio.

Do you know...

...that a Miller Major pressman is saved a mile or two of walking every ten days, because of compact Miller unit-construction. All parts of the press are closer to him. He can watch his work more closely. Mental alertness replaces physical fatigue.

...that exclusive Miller Automatic oiling with "safety-stop" eliminates the drudgery of manual oiling—releases an extra half-hour of production time daily—saves shutdowns due to "forgetful" hand oiling.

...that the patented 2 to 1 Harmonic bed motion provides up to 50% higher press running speeds with no greater exertion for press and pressman.

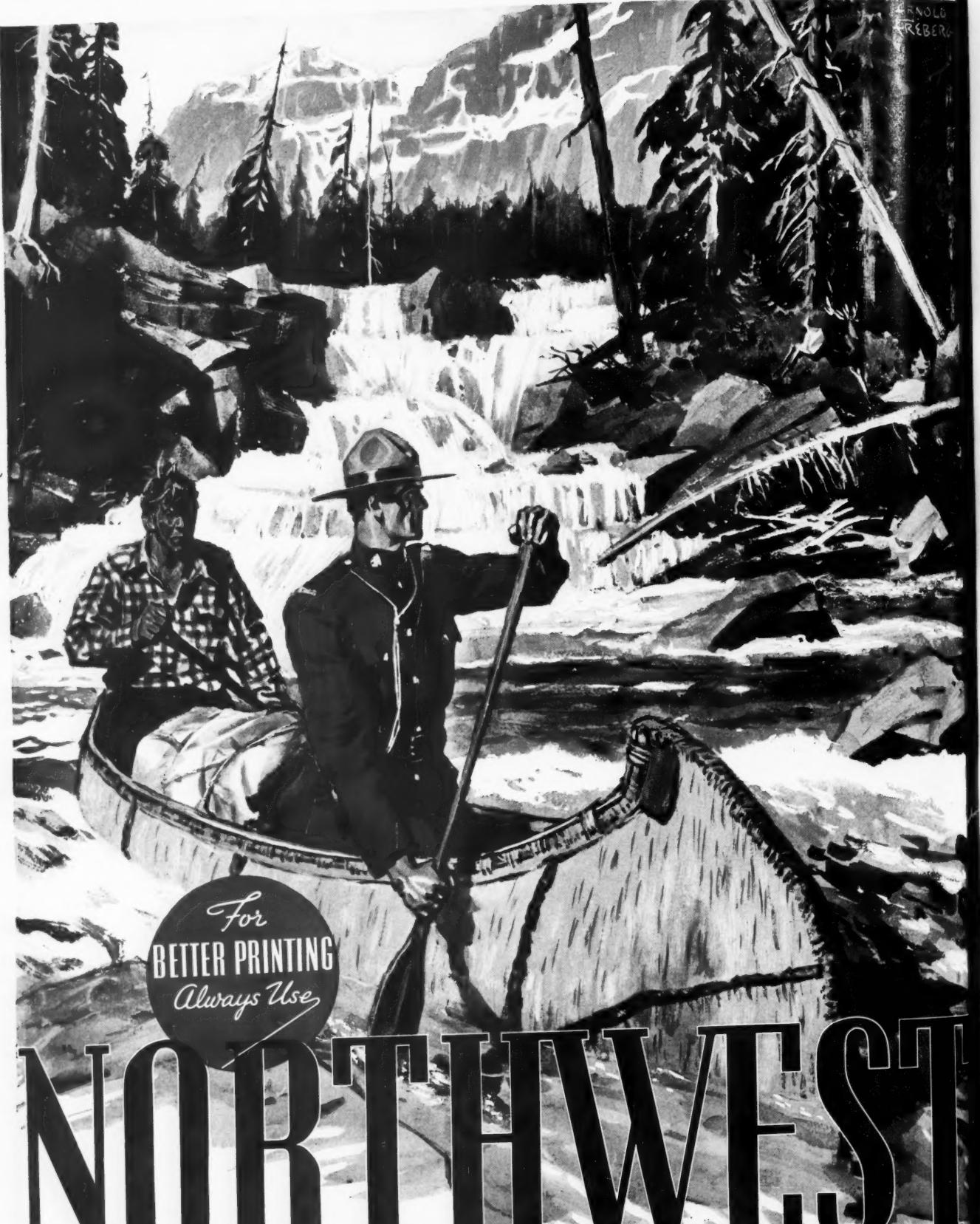
...that dependability, for high speed automatic operation, results from 130 different materials (33 different steels, alone) each scientifically selected to fill a specific need.

Compactness, automatic simplicity, unhurried speed and dependability are some of many modern Miller advantages which save trouble and expense.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA. { World's largest exclusive manufacturer of automatic cylinder presses

RAOLO
REBERG



For
BETTER PRINTING
Always Use

NORTHWEST

PEDIGREEE PRINTING PAPERS

THE NORTHWEST PAPER COMPANY, CLOQUET, MINNESOTA

CHICAGO • MINNEAPOLIS • SAN FRANCISCO • ST. LOUIS

Only the Monotype checks 100% against this CHART OF COMPOSING-ROOM SERVICE

MACHINE TYPESETTING

TYPESETTING—The Monotype Typesetting Machine sets type in measures up to 60 picas wide, in sizes from 4 to 18 point. Straight matter, tabular and intricate work, ruled forms, rule-and-figure work—in fact, all kinds of composition—and speed.

Straight-Matter	✓
Complicated Text	✓
Tabular Composition	✓
Time Tables	✓
Figure-Rule-Word Forms	✓
Blank Ruled Forms	✓
Tariff Schedules	✓
Foreign Languages	✓
Justified Columns	✓
Mathematical Work	✓
Chemical Formulas	✓

TYPE FOR HAND SETTING

TYPE-CASTING—The Monotype Display Type Attachment enables the typesetting machine to cast new and perfect type, spaces, special characters and decorative material in all sizes up to 36 point. More than 3,000 matrix fonts of more than 300 faces are available, most of which may be rented for casting.

Sizes 4 to 36 Point	✓
Quads & Spaces	✓
Ornaments & Borders	✓
Special Characters & Figs.	✓
Matrix Rental Library	✓
Selection of Type Faces	✓

STRIP MATERIAL

STRIP-CASTING—The Monotype casts rules, leads and slugs from 1½ to 12 point—in continuous strips or automatically cut to labor-saving measures.

Rules, 1½ to 12 Point	✓
Leads, 1½ to 6 Point	✓
Slugs, 6 to 12 Point	✓

Send for "3-Way System" Booklet

LANSTON MONOTYPE MACHINE COMPANY • Philadelphia, Pa.

Set in Monotype 20th Century Family, with Monotype Flash Bold

Consult Advertisers Indexed by Products on Pages 92-97—Or in January, 21-28

THE TOUGHEST MAN... IN OUR PLANT

HENRY C. MEYERS
FACTORY SUPERINTENDENT
—
THE CHALLENGE MACHINERY
COMPANY



*Scene in the lathe department of the Challenge plant,
showing a workman calibrating a cylinder of a Lee Press.*

● On the job, he's hard-boiled. Nothing gets by him unless it's absolutely right. For he's the man who is charged with the responsibility of manufacturing printing machinery and equipment that measure up to Challenge standards of quality in every respect.

It's up to him and his workmen to make sure that every machine, every piece of equipment is built with precision...carefully tooled and machined...perfectly fitted...and accurately assembled. Working with the finest materials and most modern machinery, his men must see to it that every job is properly done with utmost economy, holding down production costs to insure moderate prices.

Mr. Meyers has been with this organization for many years and his men are faithful employees with years of experience—skilled in their jobs—and proud of their record as the "watchdogs of Challenge Quality." Through their efforts, Challenge products come to you ready for a long life of dependable, economical service.

THE CHALLENGE MACHINERY COMPANY

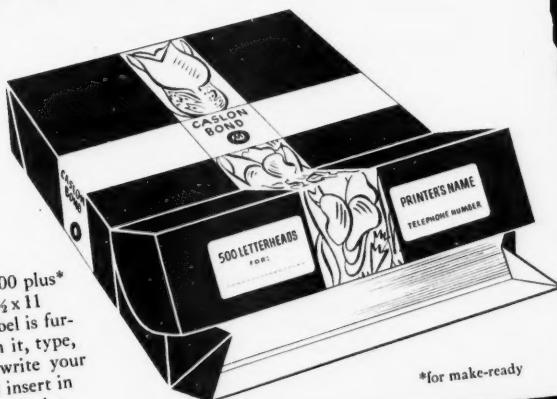
Main Office and Factory:—  Grand Haven, Michigan

EASTERN SALES OFFICE:— 50 CHURCH STREET, NEW YORK

1382

Another Munising

The Caslon Utility Box

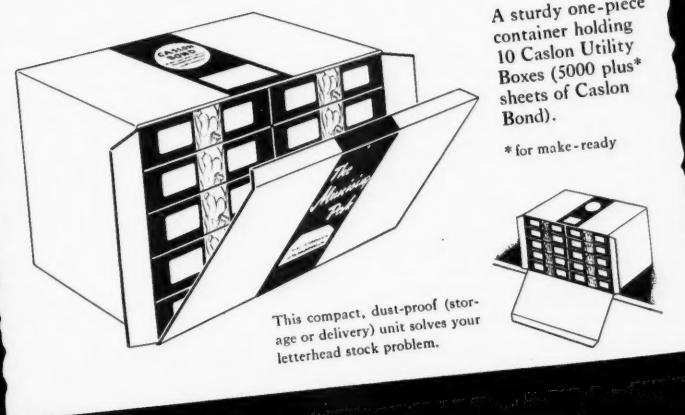


Contains 500 plus* mill cut 8½ x 11 sheets. Label is furnished. On it, type, print, or write your name and insert in front window slot.

SELL YOUR CUSTOMERS Packaged Printing

Get there before the other fellow. The Caslon Utility Box is a necessity in the modern office. It saves time, eliminates waste. One or ten sheets is instantly available. The Caslon Bond stays clean and neat, every sheet can be used. The box fits the desk drawer and the stock room shelves... emptied, it is convenient for filing and other practical uses.

The Munising Pak



A sturdy one-piece container holding 10 Caslon Utility Boxes (5000 plus* sheets of Caslon Bond).

* for make-ready

See your nearest CASLON BOND distributor Now

Advertisers Are Listed in New "Classified Buyers' Guide"—See Pages 92-97

FIRST!

CASLON BOND

The AAA value in Watermarked Bond

Packaged at the request of 9387 printers during the Munising Survey

A self-contained merchandising unit designed to help you get orders and re-orders

SMALL UNITS:

Ready for rush jobs... eliminates the waste caused by buying for small runs.

MILL TRIMMED:

Accurately cut and packaged at the mill... the sheets are clean and crisp and

READY TO PRINT:

No waste motion... 500 or 5000 cut sheets are instantly available... after the job is run, there is

NO WRAPPING:

Deliver the job in this attractive, compact one-piece box.

EASY TO INVENTORY:

At a glance you will know how much stock you have on hand, and the Pak and Box are both

EASY TO STORE:

Keeping the paper clean, flat, free from dust... no loss... you can use every sheet.

CARRIES YOUR LABEL:

Put your name on label (furnished with each box), insert it in the patented slot and it's still there at re-order time.

SELL SMALL ORDERS:

You can handle 500, 1000, 2000 impressions quickly and profitably. On a 5000 order deliver the entire Pak.



THE MUNISING PAPER CO.
135 South LaSalle St. • Chicago, Ill.

EXTRA VITALITY



TO Energize YOUR LETTERHEAD

SEND TODAY



for the new
folder—"Extra
Vitality" and a
sample Letter-
head Analysis
Chart. Address
Sales Dept. B.

"New life for old letterheads, more life for new letterheads—letterheads to do a *selling* job because they are fresh and vital." . . . That's the 1941 prescription. Use the Letterhead Analysis Chart to help you *energize* letterheads. And be sure your letterhead is printed on ADIRONDACK BOND—excellent "feel" and appearance in bright white or any one of 12 favorite colors—for better looking, low cost printing.

INTERNATIONAL PAPER COMPANY

220 EAST 42nd STREET,
NEW YORK, N. Y.
BOSTON • CHICAGO
CLEVELAND



CONSULT YOUR PRINTER

ADIRONDACK BOND

AN INTERNATIONAL PAPER VALUE

Made by the Makers of:

ADIRONDACK BOND & LEDGER • INTERNATIONAL MIÉO-
SCRIPT • INTERNATIONAL DUPLICATOR • BEESWING



MANIFOLD • TICONDEROGA BOOK • TICONDEROGA TEXT
INTERNATIONAL TI-OFAKE • CHAMPLAIN BOOK • SAR-
ATOGA BOOK • SARATOGA COVER • INTERNATIONAL OFFSET

For Specimens of Cottrell Press Production see any news stand



• For press runs in the hundreds of thousands and millions, Cottrell Rotary Presses have long been recognized as supreme. You can find any number of specimens of Cottrell press production on any news stand . . . or in your own home . . . at any time.

But magazine and multicolor presses are by no means all of the 1941 Cottrell line of printing equipment. Comparatively small runs are now within the practical range of Cottrell presses . . . specifically, the Cottrell Claybourn Two-Color Rotary . . . and many other types of Cottrell printing and allied equipment are now available. Representative units of this equipment are listed herewith; and detailed information about them will be furnished on request.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.
NEW YORK: 25 East 26th Street • CHICAGO: Daily News Building
CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.
SMYTH-HORNE, LTD., 1-3, Baldwins Place, Gray's Inn Road, LONDON, E. C. 1

Cottrell EQUIPMENT

SHEET-FED PRESSES. One to five colors in one operation. Standard sizes up to 59x84.

WEB PRESSES. One to six colors in one operation on one or both sides of the web. Sheet delivery — with cut-off before or after printing — or rewind. Magazine presses with folder or sheet delivery.

SPECIAL ROTARY PRESSES. For continuous printing of bread wraps, labels, etc., and for paper box printing of various kinds. One to five colors in one operation.

BAG PRESSES. For printing on paper, cotton, burlap, etc. Hand-fed or with automatic cutting, feeding, and folding. One to five colors in one operation.

ROTOGRAVURE PRESSES. For magazine printing, mail order and catalog work, etc., including printing on cellophane, foil, etc. Monotone or multicolor. With folder, cut-off and flat delivery, or rewind.

CUTTING AND CREASING presses.

FOLDING MACHINERY. For high-speed rotary magazine presses.

CLAYBOURN PLATE-MAKING EQUIPMENT

Non-stretch bending machines, curved plate precision shavers, curved plate (solidifying) finishing machines, curved plate proof presses, curved plate reforming machines, curved plate routers, and curved plate finishing tools.

Registering and lineup system for rotary presses, lead and mat moulding presses, combination roughing and shaving machines, flat plate proof presses, and single and multicolor proof presses.

Claybourn diagonal groove patent base and registering hook system, special spiral grooved cylinders for use with the Claybourn rapid register hooks, spiral grooved cylinders for the conventional hooks, and flat plate lineup and registering system.

Cottrell

RESEARCH

THE FOUNDATION OF F. & L. LEADERSHIP

Take a quick pictorial trip through a portion of our Research Laboratory and you'll appreciate why Fuchs & Lang maintain their dominant position in the ink industry. No phase of scientific investigation is overlooked in producing the highest quality money can buy. Every step of manufacture—from an accurate match to its performance on your press, is taken into consideration. Research—the invisible but vital ingredient that insures perfect printing.



A partial view of a modern ink laboratory equipped with the latest scientific devices and testing apparatus.



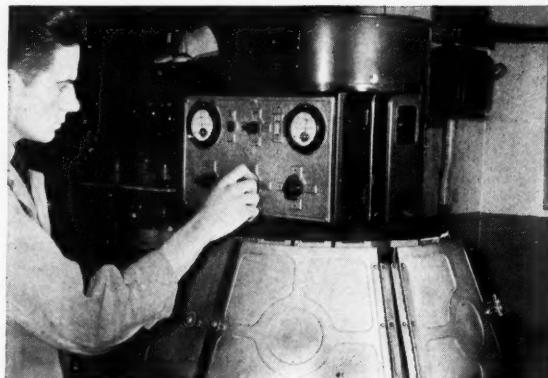
A preliminary experimental batch is weighed on finely balanced scales to determine the exact proportion required of each ingredient.



All known raw materials are subjected to exhaustive laboratory tests by skilled ink technicians.



Microscopic examination of raw materials to determine suitability for modern ink formulation.



The Fadeometer. A testing device to check light fastness. This machine approximates in a short space of time the effect of sunlight.

The FUCHS & LANG MFG. CO. • 100 SIXTH AVE., NEW YORK
DIVISION • GENERAL PRINTING INK CORPORATION

Boston Chicago Cincinnati Cleveland Fort Worth Philadelphia St. Louis San Francisco Los Angeles Toronto

SMOOTH-RUNNING
PERFORMANCE

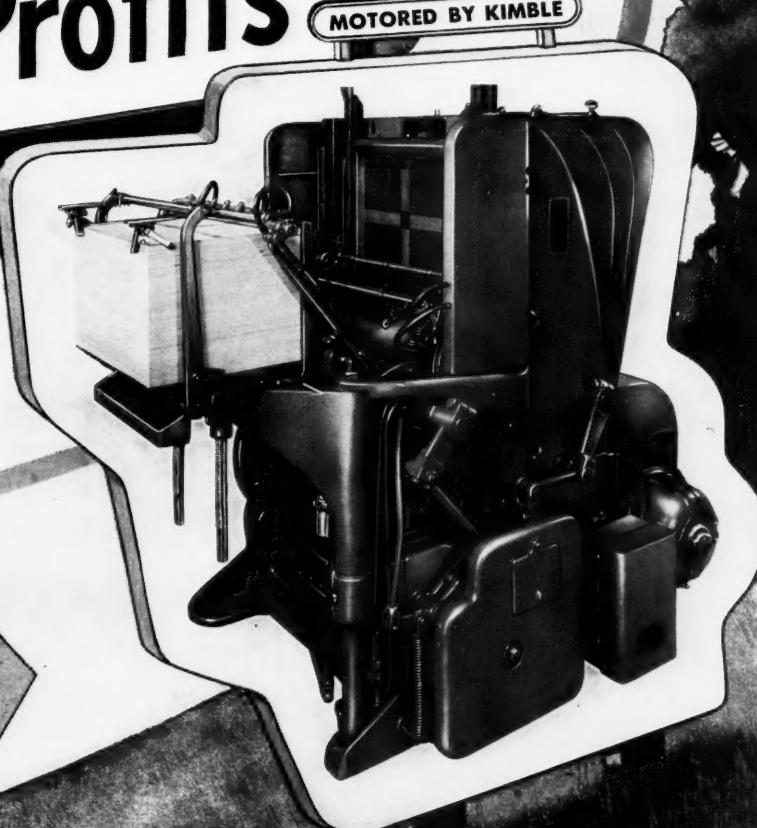
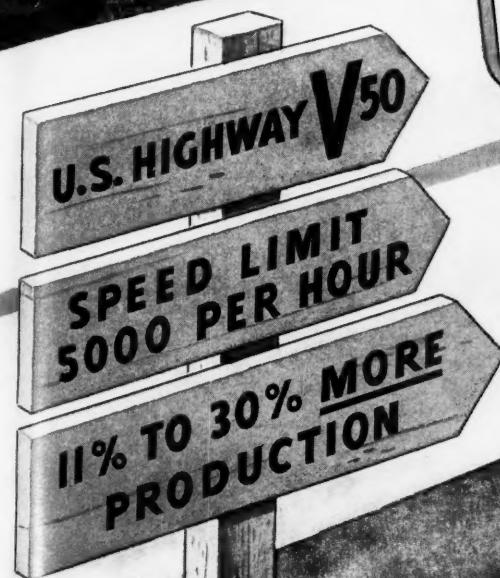
QUALITY

BIGGER
PROFITS

THE NEW V⁵⁰ MIEHLE VERTICAL

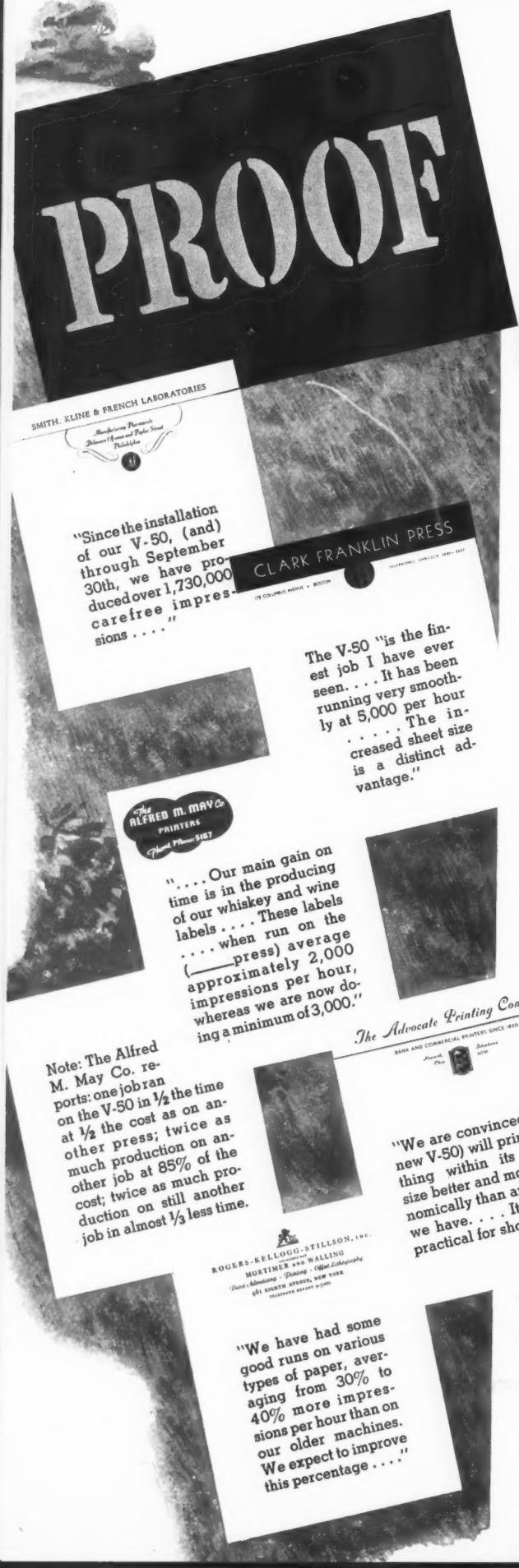
The Road to Peak Profits

MOTORED BY KIMBLE



TURN THE PAGE

for conclusive proof of the V-50's profit-building performance



of the outstanding productive capacity of the **V-50 VERTICAL**

The enthusiastic letters reproduced herewith give you conclusive proof of the outstanding everyday performance of the New V-50 Miehle Vertical. In every case they tell of surprising production gains and trouble-free operation which can mean only substantially higher profits. These are but a few of the many letters received from printers from coast to coast who are enjoying increased profits through the V-50 Miehle Vertical.

Here, at last, is a press whose 5000 per hour speed is a practical, usable speed. Its capacity includes such a wide range of stock sizes, surfaces and weights that it easily handles 94% of the "run of the hook." Its unique accessibility and many time-saving features allow you to make complete changeovers in record time. These outstanding improvements give you 11% to 30% more production than earlier model presses. Moreover, the V-50 is the last word in precision construction . . . its strong, rugged frame and incomparably smooth operation, even at top speed, guarantee accurate register.

Such time and labor-saving features as the remarkable drop-blade ink fountain . . . the easy-to-reach adjustments which allow adjusting the press while operating . . . the automatic lubricating system . . . the adjustable register brushes and many more, make the V-50 the fastest and most profitable press in the printing plant.

Can you afford to be without the advantages of the V-50 Miehle Vertical? Write for complete information and details concerning this new outstanding press. Arrange to see it in operation at your earliest opportunity. MIEHLE PRINTING PRESS & MFG. CO., 14th Street and South Damen Avenue, Chicago, Ill.

Sheet Sizes:
3 1/4 x 5 1/2 to 14 x 20
Max. Form:
2 Rollers 12 1/4 x 19
1 Roller 13 1/4 x 19

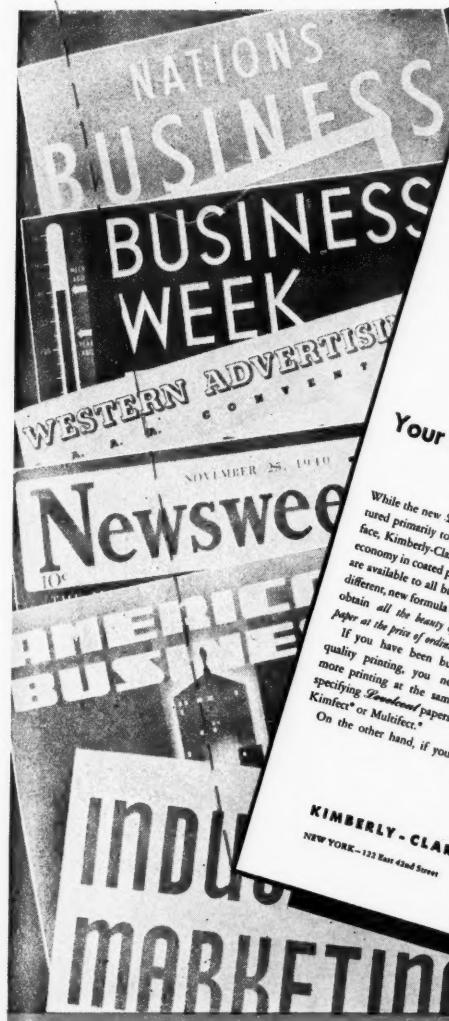
Printed in the U. S. A. on the
V-50 Miehle Vertical



BROADCASTING THE BIG NEWS *of the Paper Industry*



Introduced only a few weeks ago, *Levelcoat** papers are creating a sensation wherever used. These new formula coated papers provide *all the beauty of costly paper at the price of ordinary paper*. They help make the finest printing results possible. A million ads monthly—such as the one below—tell the *Levelcoat* story in the publications shown. See *Levelcoat* papers: *Trufect** *Kimfect** and *Multifect** today!



Your Product's Beauty Is Pictured on
*Levelcoat** Printing Paper at Less Cost!

While the new *Levelcoat** printing papers were manufactured primarily to provide a smoother, better printing surface, Kimberly-Clark has, at the same time, achieved a new economy in coated paper making, and now important savings are available to all buyers of printing. For with this entirely different, new formula coated paper, you obtain *all the beauty of costly printing paper at the price of ordinary paper*.

If you have been buying highest quality printing, you now can buy more printing at the same price by specifying *Levelcoat* papers: *Trufect*, *Kimfect* or *Multifect*.

On the other hand, if you have a

small budget for printing which has limited you to not-so-good appearing catalogs, circulars and brochures, you now can step up to *Levelcoat* quality paper at little, if any, extra cost!

*Seeing is believing—Ask your printer or paper merchant to show you samples of this unique paper, or print Kimberly-Clark for proofs of printed results on *Levelcoat* papers—results heretofore obtainable only with high-cost printing papers.*

You'll agree, these new-type papers do most for the money! They are available through your paper merchant.

If you prefer, inquire direct.

Levelcoat Papers for smoother,
better printing
Trufect
Kimfect
Multifect

KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN
NEW YORK—122 East 42nd Street CHICAGO—8 South Michigan Avenue LOS ANGELES—510 West Sixth Street
Established 1872 Manufactured by



KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

Established 1872

NEW YORK: 122 East 42nd Street

CHICAGO: 8 South Michigan Avenue

LOS ANGELES: 510 West Sixth Street

For Items Not Advertised, See Annual "Readers' Service Guide," January, Page 21

Baskerville



BASKERVILLE BOLD with Baskerville is available in seven sizes, 7 to 14 point, inclusive.

Higby, Chester P. Religious Policy of the Bavarian Government during the Napoleonic Period, 1919. Pp. 346. 8vo.

Hill, David Jayne. World Organization as Affected by the Nature of the Modern State. 1911. (2d ed., 1917). Pp. 214. \$3.00, paper. \$4.00, cloth.

Hill, Robert Tudor. The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States Related to Western Development.

Caledonia



CALEDONIA BOLD with Caledonia, now in process in five sizes, 6 to 11 point, inclusive, with 12 and 14 point ready and one-letter display matrices available in 16 to 36 point.

Higby, Chester P. Religious Policy of the Bavarian Government during the Napoleonic Period, 1919. Pp. 346. 8vo.

Hill, David Jayne. World Organization as Affected by the Nature of the Modern State. 1911. (2d ed., 1917). Pp. 214. \$3.00, paper. \$4.00, cloth.

Hill, Robert Tudor. The Public Domain and Demo-

Electra



ELECTRA BOLD with Electra is available in six sizes, 8 to 14 point, inclusive.

Higby, Chester P. Religious Policy of the Bavarian Government during the Napoleonic Period, 1919. Pp. 346. \$4.00, paper. \$5.00, cloth.

Hill, David Jayne. World Organization as Affected by the Nature of the Modern State. 1911. (2d ed., 1917). Pp. 214.

Hill, Robert Tudor. The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States Related to Western Development.

Granjon



GRANJON BOLD with Granjon is available in seven sizes, 6 to 14 point, inclusive.

Higby, Chester P. Religious Policy of the Bavarian Government during the Napoleonic Period, 1919. Pp. 346. 8vo. \$4.00, paper. \$5.00, cloth.

Hill, David Jayne. World Organization as Affected by the Nature of the Modern State. 1911. (2d ed., 1917). Pp. 214. 8vo. \$3.00, paper. \$4.00, cloth.

Hill, Robert Tudor. The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States Related to Western Development. 1910. Pp. 253. 8vo.

*Do you sense
the trend?*

*A Return to
**COMPANION
BOLDS!***

The days of makeshift-combinations in roman and bold faces are numbered—among those who care for the looks of their printing.

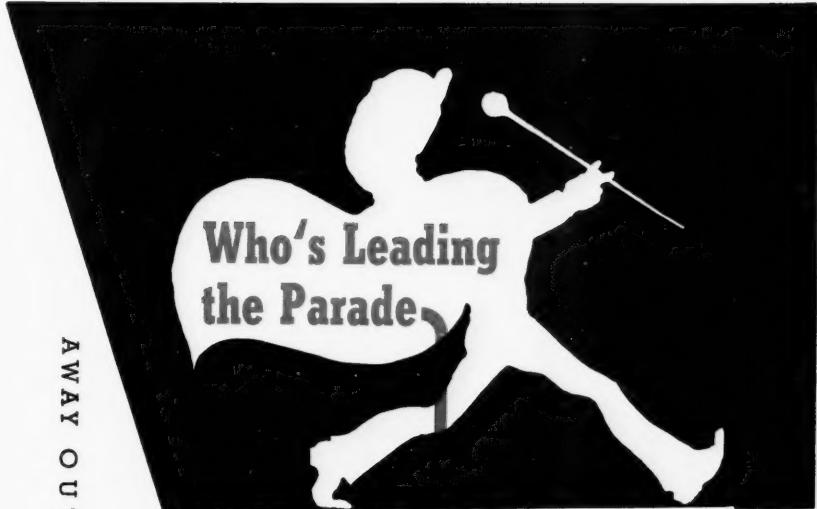
"Any bold face that's blacker" is on the way out. There's a demand for a return to sound typographic practice with requests for a "companion bold" and that companion must reflect the design-character of the roman it works with.

Linotype has prepared for this revival—planned some new bold types that catch the eye and carry the reader smoothly on. Used with their accompanying romans they do a job no other bold can do. Used alone, they are vigorous enough to speak straight out—yet not too black to handicap reading.

There's just a hint of each here. For more complete specimens just write Linotype, Brooklyn, N. Y.

TRADE **LINOTYPE** MARK

A WAY OUT IN FRONT ★ YESSIR ★ INLAND PRINTER SERVICE IS AN



of Local Printers?

★ THAT'S dead easy! It's the same kind of go-getter who leads the local parade of department stores, hotels, or any other line of business. He's the one with that snappy advertising strut—and the ability and experience to back it to the limit.

The leading printer may not be the best typographer nor the one with finest equipment. He IS the one with the highest average score based on the printers' eternal triangle: Craftsmanship, Production Ability, and Continuous Self-advertising. Ability to produce fine quality printing at reasonable cost is probably the most important. Then, the public must be everlastingly told of those services. Now, isn't that so?

THE INLAND PRINTER lays right before you the cream of printed help and advice on increasing trade skill, and how to get more and better production. Also, this magazine furnishes the vehicle for completing the other side of the triangle, offering a ready fitted, snappy uniform to help YOU lead the parade. Each month there is a new and equally snappy outfit for advertising wear. BUT

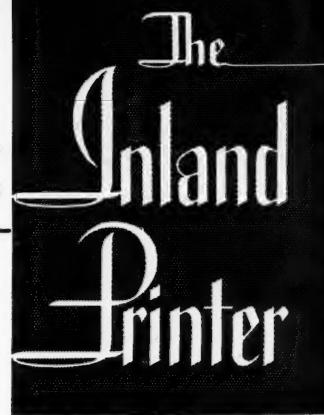
Look carefully at the background color illustration. There's more than just a uniform there. THERE'S SOMEONE WEARING THAT UNIFORM! Now turn to page 48 for this help so YOU can lead the Parade of Local Printers. Let's go!

EASY, SURE WAY TO LEAD THE PARADE



Johann Gutenberg, 500 years ago,
Emancipated words and gave them wings.
He broke the chains of poetry, set beauty free;
Loosed great ideas to build a better world;
Set free from human minds their golden ore;
Sent noble thoughts upon an ageless march.
Today long rows of printing presses sing
The glory of the Gutenberg idea.

WILFRED A. PETERSON, EDITOR, THE FRIENDLY ADVENTURER



First-Class Printers Who Advertise Get Our Firm's Orders ★ By an advertising manager.

buyer of a million dollars worth of printing, whose name is kept anonymous on request

EGHTEEN YEARS of experience as the advertising manager for a successful manufacturer has taught many things about printers and buying printing. During that time we have bought over a million dollars worth of catalogs, broadsides, booklets, circulars, blotters, posters, displays, and other printed material. Naturally many printers solicit our business. Yet, though many call, only a few are chosen.

Why? Well, for one thing too many printing salesmen "call cold" without the door-opening aid of their own advertising. True, every advertising manager is a target for all kinds of direct-mail advertising that solicits his business. A printers' advertising literature that stands out because of its newness of ideas, good typography, or colorfulness in execution is bound to make even a busy advertising man stop, look, and act. Of course, he may not act at once, but if the quality is good and he is reminded from time to time by the printers' advertising, he is pretty apt to give that printer's salesman a good hearing because "door-opening" advertising will have paved the way for a presentation of his story.

Advertising is Sampling

For example, a certain out-of-town printer had been sending us some of his advertising literature for over a year, but without any response. Finally one outstanding piece caught our fancy because it had an

excellent selling idea. At our request his salesman called. He was intelligent, alert, and blessed with imagination. I saw quickly he knew his stuff. I tried this printer out on a new booklet for launching a new product. He produced a booklet that was not only a knock-out in appearance, but also had a real selling idea that did a fine selling job—so much so, that the booklet was reprinted several times, totaling over a million copies. Since then, this printer has secured many thousands of dollars worth of our business and has always given satisfaction.

Quality Firms Help Most

On the other hand when a printing salesman "calls cold" he is apt to find the advertising executive so busy he cannot afford to take the necessary time to look at the salesman's samples and to hear the story of his printing service. As a rule, I try to give a "cold-call" printing salesman what little time I can spare, but am afraid that his hurried demonstration and parting shot about being able to give us "excellent service at the right prices" falls on deaf ears.

And here's the reason why. When we want a certain printing job done, I call in a first-class printer that I know from experience can supply our specific requirement with a minimum of fuss and bother, and has the facilities to handle the job in the most efficient manner. For, remember, as an advertising manager I

have many things to do besides supervising our printing requirements. Expert services of an experienced first-class printer take much of the printing detail from my shoulders, leaving me free to carry on the many other sales and advertising duties.

To be specific, here are some of the ways a first-class printer helps us to get the most out of the yearly budget of time and money:

First, he helps me save time. His intelligent solving of printing problems, with constructive ideas and service, eliminates a great deal of lost effort and annoyance. His experience in handling our work helps me to plan the printing job at hand economically and effectively.

Second, he saves us money. His modern, well equipped plant manned by experienced and skilled craftsmen gives us the benefit of the increases in production that modern equipment affords. This means on-time deliveries, as well as a saving of money, which is very important.

Fine Printing Sells Best

Third, he helps us do a better selling job. His good taste in type selection, color combination, correct paper, and excellence in execution makes the finished job so effective, it not only looks well, but sells well.

In fact, I feel that a first-class printer is to the advertising manager what a good druggist is to the doctor. Unless trained minds and hands, plus the right ingredients, go in to

the advertising manager's printing prescriptions, they are very apt to kill patients, his ultimate consumers.

And when I say, first-class printer that of course includes the salesman. After all, he is the man that contacts us, and his intelligent interpretation of our needs is a vital factor in our engaging a printer. In fact, an experienced printing salesman that knows his stuff is one of the best assets a printer can have. We prefer the printing salesman that knows something of the practical side of printing—paper, type, presswork, color, plates, and processes. Otherwise, he is going to have a hard job to interpret our ideas intelligently to production men in his firm.

How Firms Are Selected

What chance has a new printer to get some of our business? He has a good chance if he has a complete, first-class service to offer and has new and constructive ideas that will help to make our literature more productive, because we are always looking for new ideas in printing. The more specific the ideas are to our business, the more likely the printer is to get a chance at our printing. He can get his ideas over to us by direct mail, or by appointment if he has a specific application to our business either in a new selling slant or ways to better our printing or save time and money. We're always willing to take time out to get his story and give him a chance.

Quality Supersedes Price

What about the price factor? Well, price will always be a factor in printing because an advertising manager has to fit his printing pattern to a yearly advertising budget. However, some sad experience with price-printers have convinced me, as I have tried to show, that we get the most value out of time and money by concentrating on the services of *first-class printers only*. So we plan our budget for that kind of printing service. Our steady increase in sales tells its own story.

★ ★

Likes January Number

The Chicago Daily News article was interesting and helpful, "One Year's War Trials" had information not available elsewhere, suggestions on better printing plates were excellent and helpful.—W. L. Kendall, of Rushville, Indiana.

Need Found for Employe Manuals

By CLAIRE ADLER

• CREATIVE PRINTERS are being called upon to meet the requirements of new types of industrial publicity. Therefore, the production story behind "At Work" is of more than passing interest.

This is not the first time the Hoosier Lamp & Stamping Corporation has used commercial printing as a medium toward better employer-employe relations. This company publishes a factory newspaper which is edited by employees and printed by Keller-Crescent Company, of Evansville, Indiana, the same firm which planned and produced "At Work."

Hoosier has published from time to time printed statements of policy for the general information of employes. The handbook, "At Work," is the first attempt to put into a single book all policies regarding production and distribution methods, as well as its rules and regulations governing dealings with employees.

It is typical of this company's progressive policies that it considered this book a job for advertising and printing specialists. Keller-Crescent was asked to construct the book on the basis of general information furnished by the company president and personnel manager.

In preparing the booklet, dozens of employe handbooks and dozens of company policy statements, *et cetera*, were collected from other manufacturers and reviewed carefully. The conclusion was that most so-called employe-relations booklets suffered a compound fault: They failed to give

the employe concrete, convincing reasons why he should be sold on the company's particular way of doing business. As a result the company history was merely an inspirational write-up.

The other handbooks failed also to give the whole underlying policy of the company's relation to its market in a way which would give the individual employe an understanding of how the whole was dependent upon his small part.

When it came to outlining employe rights and duties, and the company's assurances, every sample reviewed seemed to suffer from vagueness and circumspectness which leads to confusions, misrepresentations, and misapprehensions on the part of the employe. In short, these typical industrial relations booklets seemed to be written exclusively from the employer's point of view, with little real attempt to anticipate employe reactions to statements in cold type.

Such a perspective is quite natural to find in a company-written employe booklet. Some firm executives are so steeped in their own problems that it is difficult for them to get the employes' viewpoint. Here is where an outside agency, such as a well equipped commercial printer, can be of distinct service. The printer's copy staff can get a broader perspective.

The Hoosier Lamp & Stamping Corporation and its subsidiary, the Cardinal Corporation, found that their first problem was to convey the significance and soundness of the

HOW IT HAPPENED . . .

Composition Rollers Discovered by Accident

The "ink ball" of early printing was a stuffed pad of leather that was inked, then patted and rolled over the type by hand. To properly "work" the leather so that ink would adhere to it required a high grade of craftsmanship.

A slovenly worker in one of the early print shops let some of the

molasses he had for lunch get smeared over his ink-dauber. And he was too lazy to clean it. That afternoon his work turned out better than that of any of his shopmates. When the cause of his sudden improvement was realized, the means to a great advance in printing art had been discovered.

Later experiments produced composition rollers of glue, molasses, and glycerin, that retired the ink ball to a cozy place in leading museums.

II. Health and Safety



PROBABLY the saddest words in any language are contained in the phrase: "It need not have happened!"

The long string of tragedy that invariably follows the slightest carelessness was never better described than when old Ben Franklin penned the lines:

"For want of a nail, the shoe was lost; for want of a shoe, the horse was lost; for want of a horse, the rider was lost — all for want of care about a horse-shoe nail!"

Why "Rules"?

85. We feel that you should understand, from your very first day with us, that rules concerning care of your health and maintenance of safety are not made because the company has a peculiar fancy for following you around with a lot of "don'ts." Yes, of course — the company has a "selfish" reason for taking an interest in your health and safety. We figure — and quite reasonably, we think — that the company doesn't progress very well if it can't fill orders, or can't keep production running evenly, because — "for want of a little care" and common sense — its workers are laid up half the time with sickness or injuries. But the company's interest isn't half as selfish as yours should be! After all, it's your health: you're the one who suffers; it's your finger,

32

25

So, instead of preaching a sermon about "discipline" — we think it's sufficient to say in plain English that there are just certain things that "aren't done" around here; and that those who disregard the rules of decent behavior and fair play, and who don't "give a darn" whether they do their work correctly and efficiently or not — are, without any ceremony, subject to criticism and even discharge.

68. We think that the rules are few enough, and you'll find them holding true in any properly managed plant. *We call to your attention briefly the major offenses which may result in discharge:*

- (a) Stealing — whether it be company property or property or personal belongings of others in the plant.
- (b) Reporting production falsely.
- (c) Sabotage — which means any deliberate, intentional destruction or crippling of company tools, machines or products.
- (d) Violation of safety rules. (See PARAGRAPHS 104 to 112)
- (e) Insubordination — which the company defines in the strict sense of the word: refusal to submit to proper authority.
- (f) Refusal to work on the job to which you are assigned.
- (g) Drunkenness while on the job or during working hours, or possession of liquor or other intoxicants in the plant.
- (h) Disorderly or immoral conduct in the plant.
- (i) Obtaining employment on the basis of giving false information as to your age or identity.
- (j) Physical inability, if judged by the company doctor to be unsafe for the company to continue to employ you.

Offenses Subject to Discharge

These pages, reproduced from "At Work," employee-relations booklet of Hoosier Lamp and Stamping Corporation, show format and copy slant in such matters as offenses serious enough to make the employee subject to discharge. Notice the personality and friendly tone of text

company's production principles in terms of the employees' interests.

The company regularly changes its product to anticipate and meet the requirements of constantly developing new markets. From the worker's point of view, this would lead some categories of skilled workers to resist changes. The employee handbook therefore had to show exactly how these changes did, do, and can contribute to bettering workers' interests instead of affecting them adversely or annoyingly.

The Keller-Crescent copy staff first did away with the ordinary horn-tooting one-big-happy-family history of the company. This too often appears, from the workers' point of view, to be a sugar coating for the more brass-tacks do's and don'ts. Instead, the first part of this book was turned over to a complete analysis of the company's production policies: *Why* they were adopted, *what* they had accomplished, and *how* they affected employment in

general and skills in particular. No sugar coating here; no brassy or soft spoken you-and-I presumptions, but simple facts — told in simple, straightforward language.

In the introduction, T. J. Morton, Jr., president of the company, asserts — again in straightforward language — that the company "doesn't subscribe to the theory that what you don't know won't hurt you." He points out that the sole purpose of the book is to enable each employee to know the company's policies about everything. He then is better able to master the problems arising in his everyday relation with the company.

In the second section of the book, copy and layout worked together to support that promise. This section is divided into four parts: Employment; Health and Safety; Education and Training, and Welfare Organizations and Activities. Every statement and every qualifying statement is set in a separate paragraph and numbered. When one statement any-

where in the book is amplified or amended by some other statements elsewhere, the reader is referred directly to those paragraphs by number. In addition, the subject of every statement is titled in the margin of the page. In this way the answer to any question can be found readily by merely thumbing through the book.

Finally, to make doubly sure, and to give the employee a really useful guide in handling his grievances, *et cetera*, the book is indexed by sections, by page, and by paragraph number. This index is not merely a repetition of marginal titles. It is a full cross-reference to every conceivable subject or question which could pop into an employee's head.

There is both a need and a desire on the part of industry for more intelligent, matter-of-fact, industrial-relations literature. This is apparent by the number of requests for the booklet, in spite of the fact that its only publicity was a short announcement in the local newspaper and

brief mention in the Keller-Crescent house-organ. It is obvious that it is to the printer's advantage to study the problems of designing literature that meets this need. The need is made doubly obvious by the comments and inquiries which Hoosier received from other industrialists.

A company official said, "Industrialists from all sections of the country have commended us on our employee handbook, feeling that it is an outstanding example of modern industrial thinking." That shows the keen, widespread interest.

★ ★

Print Ad in Colors

Our attention was recently attracted by a news item which told of a newspaper advertisement run in colors, a remarkable feature being that "the reproduction of color was done entirely without the use of color plates." Naturally our curiosity was aroused, and we immediately proceeded to get the details.

The news item, we found, was not exactly correct. The method of printing the advertisement, while not new, being what the production manager in charge of the printing advises us he considers a routine procedure, does show what can be accomplished by exercising a little ingenuity.

The advertisement in question appeared in the *New Jersey Herald News*, New Jersey's oldest colored weekly, published at Newark, the printing being done by Moreau Publications, Inc., Orange. The printing of the advertisement was done in red, green, and black, overprinting of the red and black in several places, and of the red, green, and black in one place, giving the effect of additional colors. Norman Adair, the production manager, tells us that no original color plates were furnished, merely one stereotype matrix for a straight black-and-white plate. From this one matrix, as Mr. Adair states, the printers made their own stereotypes to permit of printing the advertisement in the three colors.

Two other large advertisements in the same issue also were printed in colors, one using red and black, the other red, green, and black, but whether or not the plates for these were made in the same manner was not mentioned in the information given us. We will hazard a guess, however, that they were.—H.B.H.

Permissible Puffery P.S.

An interesting comment on the Stratoliner contest was quoted on page 42 of the January issue. Miss Mildred H. Holmes has such a noteworthy graphic arts background that we feel it wise to add this postscript to last month's item. (Incidentally, the signature was printed "M. H. Holmes" as shortened to avoid a

of five Stratoliner winners. What's more, she has the courage of her convictions and makes these constructive criticisms of the Stratoliner layouts shown in the November issue.

"Hec Mann: The side rules clutter, line background of cloud hems in airplane too much; the white cloud should be larger and bolder. Peter A. Altenhofen: The airplane should be

Announcement of Winners and Judges in I. P. Blotter Typographical Contest

FIRST PRIZE (\$25) Alfred Hoflund, A. B. Hirschfeld Press, Denver.

SECOND PRIZE (\$15) E. S. Smith, Los Angeles.

THIRD PRIZE (\$10) Anthony Taraborelli, Acton Press, Providence.

ELEVEN AWARDS OF \$5 EACH: LeVasseur Typographic Service, Buffalo; Ben Wiley, Frye Printing Company, Springfield, Illinois; Ben Wiley, Frye Printing Company; Ben Wiley, Frye Printing Company; David Martin, Oak Park, Illinois; Alfred Hoflund, A. B. Hirschfeld Press, Denver; Alfred Hoflund, A. B. Hirschfeld Press; Algot Ringstrom, The Marchbanks Press, New York City; Emil Georg Sahlin, Buffalo; Wm. B. Bradford, The Bradford Press, Portland, Maine, and Alfred Hoflund, A. B. Hirschfeld Press, Denver.

FIFTEEN JUDGES were V. Winfield Challenger, typographic director, N. W. Ayer & Son, Philadelphia; Ed. T. Cooper, president, International Trade Composition Association, Toronto; S. D. Fleet, manager of blotting sales, Albemarle Paper Manufacturing Co., Richmond, Virginia; Harry L. Gage, vice-president, Mergenthaler Linotype Co., Brooklyn; Sol. Hess, art director, Lanston Monotype Machine Company, Philadelphia; E. G. Johnson, J. M. Bundschu, Inc., Chicago; Howard N. King, typographic counselor and lecturer, Intertype Corporation, Brooklyn; Wm. A. Kittredge, art director, R. R. Donnelley & Sons Company, Chicago; Douglas C. McMurtie, director of typography, Ludlow Typograph Co., Chicago; H. A. Nicholson, editor, Canadian Printer and Publisher, Toronto; Gerry Powell, American Type Founders, Elizabeth, New Jersey; B. Walter Radcliffe, advertising manager, Intertype Corporation, Brooklyn; Paul Ressinger, designer, Chicago; Harold Sanger, director, Chicago School of Printing & Lithography, Chicago; and Dan Smith, art director, Hart Schaffner & Marx, Chicago.

THE WINNING BLOTTERS will be reproduced in the March issue of this magazine.

"widow" at the bottom of the last column.)

Miss Holmes is a daughter of Frank J. Holmes, who for years was general manager of Blakely Printing Company. Her father also held executive positions in a number of other prominent plants and established the foreign offices of the Miehle Printing Press Company. He was a lifelong friend of Bob Miehle.

The daughter is an advertising artist and supervises much of the printing used by the American Medical Association, publishers of *Hygeia* and *Journal of American Medical Association*. Both her typographical and artistic practice go back enough years to make her something of an authority in her own right. She proved her good typographical judgment by picking correctly four out

about size of Ben Wiley's; typography is very good. Ben Wiley: Text not of arresting-enough size. Rex Cleveland: Excellent; the main type block might well be in Bodoni Bold Face squarely blocked. LeRoy Barfuss: Headline oversize; airplane and sky space is lacking; otherwise good." (Wish there were room for the rest of her criticisms, don't you?—Editor)

Due to exigencies of make-up, it has not been possible to reproduce some of the best Stratoliner ads. Seven more, ranking with the finest, will be shown in the March issue.

The seven are by W. Carlton Streimic, Philadelphia; Edwin Bachorff, of Racine; Will Laufer, Detroit; O. E. Booth, Des Moines; Howard N. King, York, Pennsylvania; LeVasseur Typographic Service, Buffalo, and Robert Elliott, San Francisco.

Rubber Plates Assist Letterpress to Meet Competition

★ All processes are aided by

new developments in rubber-plate

printing but letterpress is helped most

By IRVING B. SIMON

THE IDEA of printing from rubber instead of metallic surfaces is as old as the manufacture of commercial rubber stamps, and yet the greatest impetus to this important development in letterpress printing was undoubtedly imparted by the introduction of water-color inks some years ago.

In turn, water-color printing originated with the desire on the part of the advertising and printing fraternity to more closely approximate the so-called "flat poster" effects which modern advertising art finds so effective and eye catching.

Given a design in which broad contiguous areas of uniform color predominated, the older method of printing from line color engravings on metal left much to be desired. In the first place, ordinary printing inks had not as yet overcome the glossy result, particularly on calendered stocks, which in itself did not carry out the feeling of the originals, executed usually in tempera water-colors. This was particularly objectionable at the points where one color met another and there was the usual "overlap" in the plates provided by the engraver to avoid misregister. Here we had two layers of glossy ink and no matter how opaque the inks were, an extra shiny line, sometimes of an in-between shade, showed at the junction of colors.

Four Production Methods

All objections have been entirely overcome by the introduction of a truly revolutionary change in printing inks, involving the use of a water-and-glycerin vehicle instead of the usual linseed oil and varnish. These inks were developed to a point where, once printed and dried, they would not readily yield to moisture. Of course, there is no shine to them, and they are so opaque that overlaps are not apparent. However, it was found that metal plates, while having a natural affinity for oil-base inks, did not work so well with water-color

inks. Rubber as a printing surface then and there came into its own, for it was found to have as close an affinity for water-color inks as metal has for oil-base inks. Furthermore, the very nature of the "flat poster" art lent itself with more or less facility to the hand engraving or cutting of rubber plates, the technique of which we shall presently describe.

Rubber printing plates may be produced by four different methods:

Letterpress Won Out

● In an address before a photoengravers convention, M. J. Firey, of the Parazin Printing Plate Company, Rochester, told how he sold the first letterpress job to a small cosmetic house which had been producing its advertising by Multi-Lith. He pointed out how, at comparatively small increase in cost, many samples could be artistically printed in color. He ended his speech with, "Today we have created a letterpress customer for the local printer, and have a firm which is now thoroughly sold on using color in its advertising."

Hand cutting, molding, pouring, and electro-plating. Of these, the first is the best known, the second is rapidly assuming greater importance, and the others have minor significance.

The raw material used for hand-cut rubber plates consists of a flat sheet of rubber composition laminated to a sheet of fabric which is in turn cemented to a metal base. The total thickness of the three layers is eleven points, thus enabling the printer to use these rubber plates directly on a patent base or, if preferred, he may mount them on wood to type height.

For single-color work, the illustration may be drawn or traced directly onto the rubber surface. The design is then outlined with a sharp knife, cutting down to the fabric and giving a beveled edge to both sides

of every printing line. The non-printing areas of the rubber plate are then stripped away from the fabric on which the rubber is mounted.

For multi-color work, the design is usually a pen-and-ink drawing in black and white, with all areas that are to print black filled in solid and the areas of color indicated by guide lines. From this drawing an ordinary line engraving on zinc is made by a photoengraver. Either engraver or printer, whichever is going to cut the rubber plates, takes impressions from this zinc plate on a suitable paper, and, while still wet, these impressions are carefully transferred to the necessary number of rubber plates, one for each color. The outlining and stripping of the rubber then proceeds, the unwanted areas being removed in each color according to the color guide provided by the artist on a tissue flap over his original line drawing. Lastly, the zinc plate is returned to the photoengraver's to have the guide lines removed. It may then be used for printing of the black, which is usually done with a flat (non-glossy) oil-base ink.

The rubber compound in this type of plate comes in several degrees of hardness to meet various conditions and requirements. It may also be obtained with one or more extra layers of fabric embedded in the rubber, so as to provide several stripping levels according to the openness of the non-printing areas, and also to impart extra strength.

Molded Plate Popularity

The molded rubber plate is achieving an increased popularity due to the recent improvements in molding equipment and materials. The hydraulic molding presses of today, with electrically heated platens and accurate control of temperatures and pressures, are turning out rubber plates from type and halftone forms which rival the products of other platemaking processes in durability and quality. Molded rubber plates

are inexpensive and are economical to print from. Many printers have found it expedient to install their own molding presses, little equipment being required.

The process of making molded rubber plates naturally requires that an original form of type matter or engravings be prepared and locked up with bearers as for electrotyping or stereotyping. The molding medium is a fibrous sheet thoroughly impregnated with a thermo-plastic rosin compound, of which bakelite is a familiar finished form. The mold is placed on top of the form, and the two are inserted between the pre-heated platens of the hydraulic molding press. The heat causes the mold to become plastic. The impression is now made also under heat, which is continued at the same temperature, and almost miraculously the mold begins to set and harden. Further heating at any time will not cause the mold to become plastic again.

The mold, after having been carefully separated from the original form, is used as a matrix for "casting" one or more plates. This is done by forcing a flexible sheet-rubber compound into the mold under pressure and heat, in the same press in which the molding was done. The rubber first becomes rather viscous and "flows" into all the depressions in the mold. The heat is continued until the rubber is cured or vulcanized. The finished rubber plate is then separated from the mold, which may be preserved for future use, as it is practically indestructible.

Cylinder Press Mountings

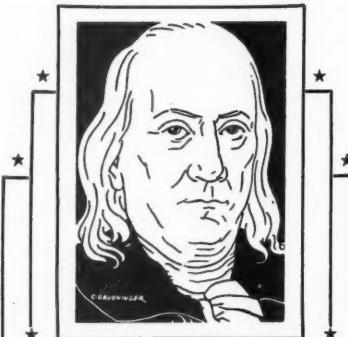
The rubber plates may be applied directly to a curved printing cylinder by using an inter-layer of adhesive fabric, as is done in rotary anilin presses, for printing on Cellophane. If intended for patent-base printing on cylinder presses, the rubber plate may be mounted by means of adhesive fabric to a sheet of zinc, which is then beveled. The rubber plate may also be vulcanized directly to a sheet of zinc while still in the molding press. Sectional patent bases with smooth surfaces are now on the market for the direct mounting of rubber plates without metal backing, by means of adhesive fabric. Rubber cement or adhesive fabric is used for blocking rubber plates on wood. One or more layers of a strong fabric may be imbedded in the rubber plate

when advisable to prevent shrinkage in register jobs and to give added strength.

Thermo-set Rubber Plates

The poured rubber plate may be produced from a thermo-setting mold such as described above or any other suitable matrix. It involves simply pouring into the mold a solution of rubber and some other substances in a volatile solvent, such as benzol, and allowing the solvent to evaporate. The plate is then separated from the mold and prepared for printing.

Today's electro-plating method involves the use of a latex electrolyte which may be electro-chemically de-



BENJAMIN FRANKLIN

January 17, 1706—April 17, 1790

April 17th is the 150th anniversary of Franklin's death. And it is fitting that we pause at this time to review why he now lives—among the immortals.

As a scientist and philosopher he was the greatest of his time. He led as a business man and citizen. As a statesman and patriot he was called the "Father of His Country" until after Washington had become our first president. But it is not alone his acts which made him beloved during his life—and immortalized since. It was the man—his simple, noble spirit. He was of the people; working, playing, suffering, and rejoicing with them. He led them to a better life.

No, Franklin's greatness does not lie in his material accomplishments only, great as they were; but in his example of the principles of useful living. How he planned his life is told by a sentence written when he was sixteen years old. "Let it suffice that I now take up a resolution, to do for the future all that lies in my way for the service of my countrymen."

And how he had matured this principle by the time he was forty-seven is illustrated by his saying, "I have received much kindness from men, to whom I shall never have any opportunity of making the least direct return. And numberless mercies from God, who is infinitely above being benefited by our services. Those kindnesses from men, I can, therefore, only return to their fellowmen; and I can only show my gratitude for those mercies from God, by a readiness to help His other children and my brethren."

And, as Poor Richard said:

"If you would not be forgotten, as soon as you are dead and rotten, either write things worth reading, or do things worth the writing."

HENRY BUTLER ALLEN,
Secretary, Franklin Institute,
Philadelphia.

posed somewhat in the manner of copper and nickel in the electrotyping process. However, rubber plating can only be done on metal, and the chief possibilities of this process consist in drawing a design on a sheet of metal, covering the non-printing areas with an insulating material applied with a brush, and depositing rubber to form the printing areas. The deposited rubber will stand out in relief and the plate may be used as it comes out of the electrolytic bath.

Regardless of how a rubber plate is prepared, there are several considerations to bear in mind when it comes to printing from it.

One of these is the nature of the impression, which must be what is known as a "kiss"—just enough pressure to lay the ink on the paper. Otherwise the design, particularly in delicate lines, will spread and the plate will wear rapidly.

Another is the trouble experienced when attempting to print rubber plates from oil-base inks which today can be made to yield a "flat" or non-glossy effect similar to water-color inks. The oil in the ink has a tendency to attack the rubber, causing it to swell and eventually to break down. Ordinary plate washes attack rubber also, and special quick-drying solvents have to be used for washups. Special oil-base inks and oil-resistant rubber compounds have been developed, but even at that the swelling tendency is present. To overcome this, rubber-plate printers have learned to drop a sheet of packing now and then as the run progresses. With proper makeready and with the exercise of this precaution, it is claimed that rubber plates will yield runs as long as metal plates.

Rubber Plate Advantages

Synthetic rubber has been adapted to the manufacture of rubber plates, and this material is not subject to deterioration from any oil-base inks. Water-color inks, of course, do not affect any kind of rubber.

Rubber plates offer some definite economy in engraving and electrotyping costs, particularly when the plates are cut or molded in the print shop. They also require little or no makeready and use much less ink than metal plates. They may, of course, be printed on rough stocks as well as on smooth ones, and that applies to halftones in the case of

molded rubber plates. They can also be used to print on surfaces difficult or impossible for metal plates, such as wood, metals, corrugated board, glass, and Cellophane. There is no embossment on the back of the sheet. Due to decreased ink consumption, quicker drying can be expected.

An interesting application of rubber-plate printing to the offset process has been made in connection with special imprint problems. A mortise is cut into the rubber blanket used on the offset press, and a rubber plate of the thickness of the blanket, and bearing the desired imprint, is cemented directly to the offset blanket cylinder. This rubber imprint plate may readily be changed as often as desired. On the zinc or aluminum offset plate, the area of the imprint is prepared as a solid black panel which will take ink and act as an ink plate for the relief characters on the rubber plate attached to the blanket cylinder. In this way, it becomes unnecessary to make over the entire plate for changes of imprint.

We may expect to hear more about the progress of printing from rubber plates as the competition from gravure and offset compels letterpress printing to seek new and more economical devices. In point of fact, rubber plates seem to the writer to be the letterpress printer's logical equivalent to the advantages possessed by offset of economical duplication and ability to print halftones on antique stocks, while retaining the flexibility of letterpress printing.



Direct-Mail Originality

A recent examination of the direct mail produced by the most exacting and best known users showed that the way to get full possibilities out of any printed piece is through close co-operation between printer and customer. It was found that the originality and freshness that lifts direct-mail advertising out of the commonplace comes through this practice.

Effects are produced by subtle choice in colors of stock and inks, by added interest through use of embossing and die cutting, and similar tricks of the trade. These enable the advertiser to show through his mailing pieces the exact atmosphere of both the institution and the product advertised—the individuality and character that sells.

INDAHL, LANSTON ENGINEER, IS DEAD

• MAURITZ CHRISTIAN INDAHL, chief mechanical engineer of the Lanston Monotype Machine Company, died in Jefferson Hospital, Philadelphia, Friday, January 24. He was seventy-two years old. He had been chief of Monotype's engineering staff since the year 1918.

Mr. Indahl was born in the town of Vestre Toten, in Norway, September 1, 1868. In his early youth he dis-



MAURITZ CHRISTIAN INDAHL

played a great liking for mechanical matters, and at the age of eighteen entered Horten Technical School, from which he was graduated in 1891. He decided to take up marine engineering as his life-work, and when he came to America in May, 1892, secured work at Cramp's in Philadelphia, then one of the largest ship-building plants in the world. He stayed at Cramp's only a few months, leaving there to go to work for William Sellers and Company, the well known machinery and tool-making firm of Philadelphia. Here he worked as a draftsman and designer for a period of ten years.

In 1895 the Sellers company undertook a contract to build 400 type-setting machines for the Lanston Monotype Machine Company, Washington, D. C., and to Indahl was assigned the task of assisting J. Sellers Bancroft, the mechanical engineer at Sellers, in converting into practical form the inventions produced by Tolbert Lanston.

It was Bancroft and Indahl who developed the original inventions of Tolbert Lanston into a practical ma-

chine for setting type, introduced to the trade in 1900 and called "Monotype," since developed and improved into the perfected machine as we know it today.

The Monotype company, having moved its headquarters to Philadelphia, in 1902 took over the development and manufacture of its own machines; Mr. Bancroft became the company's chief engineer and Indahl his principal assistant. In 1918 Mr. Indahl was appointed Monotype's chief mechanical engineer, to succeed Mr. Bancroft, who died in January, 1919. Thus for more than forty-five years, Mr. Indahl was intimately associated with the design and development of a number of the machines bearing the "Monotype" trade-mark which are now being used all over the world.

During the forty years since the monotype first went into practical use not a few improvements, attachments, and adaptations have been applied to it without the necessity of making important structural alterations in either the keyboard or the typecasting mechanism. This fact is in itself proof of the mechanical soundness of the design of the machine as worked out originally by Bancroft and Indahl.

Lanston had thought of the monotype merely as a mechanical means of setting type, having no conception that the principles involved in his hot-metal typecaster would eventually form the basis of other machines developed to cast type in sizes up to seventy-two point, and to make rules, decorative borders, and leads and slugs in strips, which would be used with an entirely new method of composing-room operation which we now know familiarly as the "non-distribution" system.

Indahl played an important part in expanding the scope of the Monotype Type-Caster to make display type for hand use which was put on the market in 1905, and the first strip lead, slug, and rule-casting machine, introduced in 1914. He was the inventor and designer of the Monotype Material Making Machine, introduced in 1921, and the Monotype Giant Caster, first marketed in 1926.

He was actively engaged in working on the design of improvements to the monotype almost to the day

of his death. On the Wednesday preceding the Friday when he died, he finished important drawings of a part of the mechanism of a new improved monotype machine for typesetting on which he had spent most of his time during the past three or four years.

Mr. Indahl was also active in the design and construction of the lithographic photomechanical equipment produced by the Monotype company since it purchased the assets of the Directoplate Corporation, in 1932. This work he carried on in collaboration with William C. Heubner, Monotype technical advisor on photomechanical developments, and with the assistance of Joseph F. Costello, assistant mechanical engineer. During his lifetime he filed applications with the U. S. Patent Office for more than a hundred inventions.

In February, 1940, Mr. Indahl was honored with the "Modern Pioneer Award" by the American Association of Manufacturers at a dinner given at the Bellevue-Stratford Hotel, in Philadelphia. He was an active member of the Philadelphia Club of Printing House Craftsmen, and of a number of other organizations.



Warms up Cold Rollers

Pressmen plagued by brick-hard rollers during cold weather can save much grief by warming them at the start of the day with an inexpensive reflecting-type electric heater. The heater may be set in the feeder or delivery of the platen press and directed on the rollers which are rolled up on the ink disk. The light drop above the press is always handy to plug in the heating unit.

Care should be taken not to place the heater too close, as this tends to soften the rollers only in one spot, making them apt to be lopsided when cool. If properly placed, the heat reaches the entire roller length and considerable warmth is absorbed by the ink disk. Give the rollers an occasional turn so as to warm the entire diameter of each. Placing of the heater can be worked out satisfactorily for any platen or small cylinder unit.

A few minutes of this treatment at the start of each cold morning is time well invested and pays dividends in time saved and sharper impressions delivered.—George Graham, Pine Bluff, Arkansas.

Outside Contacts Built Success

By W. R. BOORMAN

• FIFTY YEARS AGO, Frank C. Blied started in the newspaper business at Madison, Wisconsin. Today, a man of seventy-six years, his printing firm is the "shadow of the man." His success in business is peculiar to his own personality, no one can duplicate it; but the printing business has taught him many a lesson as the years passed.

From his earliest beginning he learned that he had to get out and make contacts. He couldn't sit in his office, or work over the type, and wait for orders to come in. For one thing he joined business, social, and church organizations, and became active in them. In doing so, he was sincere; he wasn't just out for the business, as any organization member will testify. He wasn't just a church goer, but he practiced the ideals and principles of his religion. That is why he made so many friends, served as the county supervisor for years, was active as a member of the city library board, labored without pay as a member of the "State Teachers Retirement Fund" for nine years, and he became the national president of the church verein.

A second illustration of his effort "to get out of his shell" was shown through his investments in local firms. When he had an extra one hundred dollars, he would buy some stock in a new firm which was starting out. There was nothing to be gained by supporting old, established business enterprises, but new movements for the civic good were regarded as important by Mr. Blied. In public contacts he was not limited by any political, religious, or social partisanship. He had strong friends in all groups.

While not of the same political party, he was encouraged to "plunge" by Sen. Bob La Follette. Thus he put in more and bigger presses. Although Mr. Blied was a steady builder, he was never ambitious to have a big firm. True enough, he moved his printing plant five times, and expanded at each move, but he preferred to remain in the general field of printing, specializing to some extent in office supplies.

As a result, his staff of employees has always remained like a family group of about thirty. He has prized

the devotion and loyalty of his co-workers on the staff. As one of the men said, "If we make a mistake which costs the company money, Frank Blied never throws it up to us. He never loses his temper."

Second, by remaining small, he was not forced into competitive price cutting. He has secured plenty of



Frank C. Blied, a successful small printer

contracts on competitive bids, but he knows that a firm can't survive on price cutting. In his personal and official contact with city, county, state, and other governmental organizations, he recognizes regrettably that these institutions are frequently the worst price chiselers in the printing field, as elsewhere. By remaining a small printing firm, he is not forced into constantly competing for big contracts.

Frank Blied has preferred to wear out the machinery by working it twenty-four hours a day, if necessary, but not wear out himself by worrying over his investment when the plant is closed down without work. He lives a good life, is regular in his habits, works hard when on the job, has lots of fun, and leaves his printing business at the shop when he goes home. His three sons, Ray, Leo, and Gregory are in business with their father, and they agree that he's a "swell boss."

Printers Produce a Patriotic Film

Grand Rapids Graphic Arts Association offers industry patriotic promotion movies with accompanying booklet

FOR a clean-cut demonstration of the fact that printers are in the front ranks when it comes to presenting an appeal for true patriotism, our hats are off to the printers and allied tradesmen who banded together as Graphic Arts Association of Grand Rapids, Michigan, and additional honors go to the association for the manner in which it has combined, with that patriotic appeal, an unusually effective educational story of printing and how it is serving to advance national interests.

It is a visual story, told in moving-picture form—forty minutes of 16mm color film—the initial showing, or *Premiere*, of which occurred at a dinner meeting held in the ballroom of the Pantlind Hotel in Grand Rapids, Monday evening, January 13.

Carrying out the educational feature, the entire film has been planned around an appeal to the youth of America. At the initial showing a handsomely printed booklet of eight pages, which carries the title "Youth Marches On in the Land of the Free," was distributed to all in the audience. After allowing a short time for glancing through the pages, the lights were turned out, the film started, and on the screen was shown the production of the piece of printed matter, starting with the incidents leading up to its conception, through the different processes, to the actual delivery of the job.

Here is the story, briefly, as it is told on the screen: As the picture opens the audience sees a lovely American girl—the same as shown on the printed folder that had been distributed—stepping high and strutting in the role of a drum majorette leading the local high-school band through its drill. Prominent among the spectators is a local business executive, named R. W. Blue, a cam-



Front cover of Grand Rapids booklet, printed in red, blue, and black, is 8½ by 11 inches

era enthusiast who has also taken a deep interest in youth. At the conclusion of the drill Mr. Blue, with his young friends and the other spectators, turns to salute the Stars and Stripes as it is majestically raised aloft on the school flagpole.

Returning to his office, Mr. Blue carries with him a deep-rooted desire to do something for the youth of his city, something that will inspire them all with a deeper appreciation and understanding of what true patriotism means. This desire is crystallized into action when a printing salesman calls on Mr. Blue, and during the course of his interview offers the suggestion: "Why not print and distribute a patriotic message that will register with them?" The sug-

gestion is accepted and instructions given to proceed with drafting the rough layout and copy.

Then the film goes on through the consultation in the art department, planning, and laying out the eight pages of the folder, the drum majorette on the cover surrounded by streamers of red, white, and blue, and stars above the title, which is a reverse plate printed in blue. Starting on page 2, carrying a line drawing of Abraham Lincoln, the rail splitter, is a message to American youth under the caption, "It still can happen in America," the displayed title running over to page 3 on which is a group of pictures of those to whom the message is addressed—virile, typical American youth, and indicative of

the citizenship into which they are growing, an interior view of a voting machine in a polling place.

The center spread, pages 4 and 5, of the folder are sections from the Constitution which deal with our privileges as American citizens, these pages being illustrated with the Liberty Bell, the script and quill representing the original document, and the Statue of Liberty.

Page 6 is given over to "A Pledge for Young America," the text being printed over a large white star in a field of blue, while on page 7, facing, which is dominated by "Old Glory," is shown a group of young Americans, their hands over their hearts, voicing that pledge.

Page 7 is planned to carry Mr. Blue's own message, this, in the printed copy we have before us, carrying the names of the concerns which have coöperated in the production of the film and the printing of the folder.

Thus the folder is planned, the steps being shown on the screen, even Mr. Blue's okaying of the layouts, then the steps of production, including the taking of the photographs, the developing and printing, turning over to the photoengraver for making the plates, again showing the processes involved.

Then comes the work in the composing room, the electrotyping, the presswork, and through to the final delivery by truck, train, and plane. No phase of the final production is omitted, even the writing of the job ticket being illustrated among the scenes depicted. Scoutmasters and Camp Fire leaders are shown distributing the folders to members of their organizations, then the audience is taken, by means of the pictures, to a church where from the pulpit, armed with one of the folders, a minister expounds the principles expressed in the folder. Mr. Blue has his final word and makes his bow, then the stirring pledge for young America is shown on the screen as a prelude to hoisting of Old Glory.

Frank Whitwam, manager of the association, to whom is due a vast amount of credit for carrying the plan through to its completion, writes: "Events of great moment, unfolding daily upon the domestic and the international scene, have stimulated in all of us an intense awareness of our American heritage and a deep appreciation of the generosity with which



Frank Whitwam, manager, the Graphic Arts Association, who guided film and booklet

God has blessed America. But, despite this, youthful American ideals are in jeopardy through the infiltration of undesirable 'isms' and need constant reinforcement as our youth marches on—here, alone, free—in a world of rigid controls.

"No single force for the perpetuation of these ideals can excel that of graphic reproduction. Folders, pamphlets, dodgers, books, and magazines, by the millions, are our contribution to the cause of a stronger and more enlightened America. Regardless of what the organization,

institution, or voluntary group, no matter what their objectives or means, the facilities of the graphic arts are their foremost offensive weapon for the propagation of the good, the just, the sound, and the American.

"Do we, in the business, appreciate just how great our contribution is? Do we 'whisper down the well about the things we have to sell,' or do we take a leaf from the book of those we serve and try 'to glean the golden dollars like he who climbs the tree and hollers'?

"The Graphic Arts Association of Grand Rapids has climbed the tree to do some hollering and has injected some real volume into the voice. There's no mistaking, once the voice has been heard, that here is a force that is serving everything basically American."

Those who have been privileged to see the film have been loud in its praise, and have expressed what seems to be the general opinion that here indeed is a potent force for good. It also is conceded that in view of the strong appeal and educational interest to adult audiences the film should be made available widely throughout the country. In order to make this possible, the association has arranged to supply copies of the film at most reasonable prices, and copies of the folder may be secured at cost. For complete information with regard to securing these copies we refer our readers to the Graphic Arts Association, Grand Rapids.

THE PRINTING YOU USE PRESENTS *A True Picture of Your Business* ... AND OF YOUR PRIDE IN IT!

The printing you use presents a true picture of your business . . . and of your pride in it.

In a large majority of cases, your printing is your only contact with your present and potential customers . . . and because this is true, it is a vital contributing factor to the permanency of your customer patronage as well as creating and engendering buying impulses in the minds of your prospects.

There is no more important single investment for any business than good printing . . . and because it is so vital and important to the future growth and expansion of your business, it is worthy of your most serious attention NOW . . . and . . . ALWAYS.

EDWARD HINE & COMPANY • PEORIA, ILLINOIS

The Candid Camera Page

Seventh Annual Game Dinner of Earl C. Kiser, O.K. Type-setting Company, Chicago, held January 11. Guests are left to right, Henry Schmidt, Barney Snyder, Myron T. Monsen, Sr., O. B. Powell, Edward T. Cooper, Mr. Kiser, Lloyd Keenan, Charles Marek, Ernie Zander (of Chicago), who was 1912 Australian welterweight



John Gruesser, who took the part of Johann Gutenberg in "So Light Began," play written and produced by the members of Milwaukee-Racine Club of Printing House Craftsmen, played at Hotel Pfister, Milwaukee, May 9, 1940, and in Grinnell Memorial Hall, Beloit, November 8



Honorary Life Membership Certificates being presented by Pres. Charles S. Lee (center), of Milwaukee-Racine Club of Printing House Craftsmen, to Elmer G. Voight (left), past president and donor of Craftsman educational library trust fund, and Edward Haymaker (right), charter member and treasurer from 1921 to 1930



Harry Porter, photographed at the quarter-century banquet celebrating his years of service with the Harris-Seybold-Potter Company, on February 1, 1940. The high point of three-day meeting of the sales organization was the dinner at which he was presented a movie projector and wrist watch by employees and management



Eleanor Treacy, best known for redesigning the format and the typography of the news-magazine, "Time," received her introduction to the art side of magazine publishing under T. M. Cleland, then "Fortune's" art editor. In the capacity of independent art consultant, she studied "Time's" character and advised changes



Peter L. Andersen, owner of Andersen Typeetting Company, Minneapolis, observed the thirtieth anniversary of the organization, all of which time his company has been operated in the same city block. Norwegian Consul Arne Fremmgaard gave a surprise birthday banquet attended by 200 friends, also the mayor

Views of events and people who add flavor and glamor to the great printing industry

More Trophy Room guests (adjacent to office of Earl Kiser). Left to right are Fred Bartz, Harry Remke, and James Dunne, of Harry Baird Corporation, Edward Keigher, of American Offset Corporation, William W. Mash, Keystone Typesetting, William Kressner, American Offset; Don Wilson, Illinois Electrote



Los Angeles Breakfast Club at the Patio, August 14, 1940. Speaker was Douglas C. McMurtrie. From left to right are D. D. Durr, Thomas F. Maschler, Mr. McMurtrie, Mary Cunningham, Norma Young, R. G. Kenyon, H. Lewis Haynes, N. W. Kellaway, W. J. Myers, Fred J. Wadley—graphic arts club executives



Col. Philip B. Fleming (center), National Wage-Hour Administrator, guest speaker, Minneapolis city wide meeting sponsored by Graphic Arts Industry. Noble K. Jones, left, and Charles Jensen, right, the program chairman and president respectively of Graphic Arts, were toastmaster and speaker introducer



HOW THE SATURDAY EVENING POST IMPROVED ITS TYPOGRAPHIC STYLE

• Changing the typographic style of a periodical presents many problems, interesting in their nature, which require a considerable amount of study in order to find the correct solution and secure the best results. When the periodical is one that has become a distinct part of the country's traditions, and its typographic dress has of itself become distinctively associated as a part of those traditions, the problems presented become doubly difficult—and doubly interesting.

Such was the big assignment presented to the Monotype company's experts when the publishers of *The Saturday Evening Post* requested that they submit sketches for a new and exclusive type face to be used as a head-letter for that magazine.

While adhering to a style that would probably be classed as being somewhat more traditional, *The Saturday Evening Post* has long been recognized for maintaining the highest degree of typographic excellence. The problem presented was to create a type face which, while new and more in line with the typographic renaissance of recent years, would not present too great a departure from the traditional style of the magazine.

Approximately a year's work was represented in the completion of the entire job, which included preliminary and experimental drawing work, the cutting of trial characters in various point sizes, and necessary changes in certain characters after the different point sizes had been cut.

Sol. Hess, Monotype art director, tells us something of how the problem was solved. Preliminary work was begun on a few representative roman and italic capitals which were not too great a departure from the Post Shaded, an exclusive design cut by the American Type Founders and used in the *Post* since its issue of November 12, 1910. In the designing of the trials, as well as the remainder of the alphabet which followed at a later time, an endeavor was made to retain the same feeling as the Post Shaded, but with the introduction of changes contributing to greater readability and smoothness. All thin lines and serifs were refined, distinguishing features accentuated, objectionable characteristics, such as wrong slope or improper width, were eliminated, and a general freedom of drawing introduced.

The trials were cut first in the thirty-point size, work proceeding on the completion of the entire thirty-point roman and italic capitals "and lower-case after the trials were approved. The original intention was to use both roman and italic for the heads, but, after setting up a number of sample pages, it was decided to eliminate the roman. The italic of the Postblack seemed a bit light for the main headings, so a second trial was made to more nearly match the color of the filled-in Post Shaded.

Post Stout resulted and some unusual sizes were cut—17-, 24-, 28-, and 33-point, the sizes being selected to give the amount of color desired for display headings and to be in proper balance to the rest of the page. As these main headings are in capitals, no lower-case was cut.

The Postblack Italic was selected for use as sub-headings, legends, and continued lines, and was made in 7-, 8-, 10-, 12-, 14-, 16-, and 18-point.

These new faces are exclusive, all drawings and punches being the property of The Curtis Publishing Company, publishers of *The Saturday Evening Post*. The faces are made for casting on the monotype giant caster and on the Monotype-Thompson Type-caster, but matrices are not for sale to monotype users.

Changes have been made in the body matter in addition to the heading types. For a number of years prior to 1930 the *Post* was set in Monotype Century Expanded, No. 20A, 8 on 9-point. Then a change was made to the Monotype Modern,

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

POST SHADED ITALIC—Used for Post headings since 1910.

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

POST SHADED ITALIC Filled-In—An experiment for color, *et cetera*.

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

POST-STOUT ITALIC—Made in 17-, 24-, 28-, and 33-point for hand composition.

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**
*a b c d e f g h i j k l m n
o p q r s t u v w x y z*

POSTBLACK ITALIC—7- to 12-point for keyboard, and 14-, 16-, 18- and 30-point hand.

Here you have the four type faces used by "The Saturday Evening Post," past and present

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Mr. Tutt finds a gold mine and a girl in jeopardy.		

Articles

The Red Army W. G. KRIVITSKY 9-91
 Was it "Made in Germany"? By a former Soviet general.

German Bombers vs. the Allies SILAS WRIGHT 11-39
 Don't place any bets on the war till you read this.

Air Safety Isn't Luck
 How does the Air Safety Board work for air-line safety?
 C. B. ALLEN and MARTIN SOMMERS. 14-67

Courage is a Business GENE TUNNEY 22-53
 Gene says that courage, like muscle, can be developed.

Satan, Be Warned STANLEY HIGH 27-72
 Protestants, Catholics and Jews get together.

Serials

Quick Service (*Fifth part of eight*) P. G. WODEHOUSE 24-86
The plot thickens and quickens.

Reap the Wild Wind (*Conclusion*) THELMA STRABEL 30-80
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Cover Design by Paul Bransom

The names of characters used in all Post fiction and semi-fiction articles that deal with types are fictitious. Use of a name which is the same as that of any living person is accidental.

"AN AMERICAN INSTITUTION"

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Cover Design by Emery Clarke

The names of characters used in all Poet fiction and semi-fiction articles that deal with types of characters, such as the author's characters, or characters of his fiction, or persons in his life, etc., will be omitted.

Comparison of contents page of old and new style shows present modernized format, and how much more readable it is now than formerly

Series No. 5A, 9 on 10 point. Then, starting with the issue for July 13, 1940, a return was made to the Monotype Century Expanded, Series No. 20A, but the size was 9 on 10-point in place of the former 8 on 9-point.

Still another change included in the new type dress is the use of

Monotype Swing Bold for author's names; eight-point Postblack for captions beneath illustrations, this being a larger size than formerly used; also Twentieth Century Medium as shown in various uses.

For those interested in comparing the new typographic makeup with

that formerly used, Mr. Hess recommends referring to the following pages in any recent number: "In This Issue," "Next Week," "Keeping Posted," the first story page (with the heading, *The Saturday Evening Post*), the editorial page, and the "Index of Advertisers" page.

Try a "Bookcase" Fold

There is nothing new about the folder on which two outside sections meet and cross slightly at the center, giving the effect of doors on a bookcase. Nevertheless, here is a type of printed piece that is not seen often and can be effective. Where the display lettering on the front "doors" bleeds from one section to the other, careful folding must be done, but it is well worth the extra effort.

The two side sections, when open, offer a neat panel for illustrations or cartoons to support the copy in the center part. The whole layout is out of the ordinary and for that reason attention-compelling.

More Blotter Stubs

December number of THE INLAND PRINTER had just time to be delivered when a letter came in accepting authorship of the blotter-stub idea explained on page 34 of that number. What is more, Claes V. Wyckoff, of Mercury Press Publishers and Printers, San Francisco, sent in three other applications of the same stunt.

We learn from Mr. Wyckoff that his sales angle on blotter stubs is that the customer gets "twice the advertising value at no extra cost." The four variants of the idea have been in use up to two years, and have brought in repeat orders covering annual campaigns from 325 to 8,000 blotters a month. (Wow!)

Blotter-stub Idea No. 2 is a perforated business-reply post card which may be torn off and mailed in with an order, or to ask for a booklet, or for a salesman to call. These blotters are printed on enamel stock to give a good writing surface. The blotting side of each stub has the business-reply form and the address printed by a reverse plate bleeding off on edges and end.

Blotter-stub Idea No. 3 is a special printed reminder for the user to detach and place wherever the memo may be sure to do its work. This is being used by a San Francisco jeweler. The blotter for March, 1941, has its display hand-lettered with the line from the last letter trailing over to the right end. It cuts through the calendar, above which one reads, "Circle the date when you need gifts." Below the calendar is "Check the occasion" followed by spaces for anniversary, birthday, blessed event, *bon voyage*, for St. Patrick's Day (March 17), an engagement, a party, shower, and wedding. The month's birthstone is given, just in case.

The memorandum-stub idea might be sold just as easily to a florist, department store, clothing store, or exclusive shop.

Blotter-stub Idea No. 4 is a personalized publicity stunt and has a fold-over section on the left end. A

red reverse plate of "KYA News Flash" covers this entire section and stands out against the white face of the blotter. Readers lift the flap to find the entire hidden section overprinted with a tint, against which a newspaper clipping is pasted. Copy explains that this is an informative service—a flash from the day's news for the reader's enjoyment; and concludes with the subtle flattery, "It's nice to know people who make the 'news.'"

There are any number of shops in every community which would make worthwhile contacts with prominent people by clipping certain kinds of society, religious, and personal items from the newspapers—then mailing the clippings mounted on blotters of this fold-over type.

Sunday-dinner Offer

First to our knowledge to apply the department-store bargain technique to serving of food is the Mills Restaurant, of Cleveland. Here, surely, is an advertising idea that has local prospects galore.

The Mills firm uses a plain hand-out sheet of yellow stock, 3½ by 5¾ inches, printed simply but well with blue ink. Below the display copy is the text: "More and more Cleveland people are enjoying the values in quality foods at Mills' on Sundays. Plan now to enjoy your Sunday dinner in our beautiful styled dining rooms." Then follow features. Roast leg of lamb with dressing and mint jelly regularly sells for 23 cents but

These cards are a familiar service feature in many hotels in Pennsylvania, a supply of which is maintained in each room. They are white stock printed with blue, and are 5½ by 3¼ inches in size. The convenience and scalability of the idea is too obvious to need explanation. One or all hotels in your city are prospects for buying a stock of the cards

is specialized at 18. An orange-and-grapefruit salad may be had for ten cents rather than fifteen, and buttered broccoli is just a nickel instead of a dime.

Once the idea is sold to a local restaurant, the printer can depend on a weekly order. It is worth going after, is it not?

Christmas Good Will

How many of your customers and prospects make or sell something that would be interesting to either employees or stockholders or to both? Most of them, do they not? Then tell them about the very popular Borden stockholder and employee Christmas offer that has been repeated year after year.

Some years ago, one of the bright lights of The Borden Company had the idea that the company would profit by having stockholders know more concerning the product which brought them the dividend checks. Most of these men and women had bought stocks and bonds solely on the financial stability of the firm. Why not convert them into customers by sampling?

The idea was successful beyond all expectations. Now the dividend checks of the fall season always are enclosed in a special Christmas gift offer that is looked forward to by stockholders. Employees are also included. The 1940 offer, mailed in November, listed fourteen Borden products and a salad set. Approximate retail value, \$5.75. Cost postpaid to stockholders and employees, \$3.95. Accompanying order blanks offer to send the assortments to any friends, the packages being wrapped for gifts and mailed to arrive about December 20.

The circular is printed in two colors and so is the order blank. Not a bad print order, is it? Next November this idea may bring a nice extra profit, by a bit of sales work.

Envelope Advertising

An electric company has tested out advertising a product on envelopes and finds that the plan pays well. Each month when customers receive the monthly statements they find on the back of the envelope an illustrated advertisement about some appliance. Copy is changed from month to month. The flap carries the display and below is the cut and



Top is a curiosity arouser for the "padlocked Christmas wishes." The simulated treasure chest is a flat card printed in colors, die cut, with the upper section locked shut

copy. Part of the effectiveness of this medium is said to be due to simplicity of copy and careful selection of the photograph.

This company has experimented with many kinds of invoice advertising and finds envelopes the best producers.

Each sale of this idea—and there is no reason to keep the plan exclusive—should result in a monthly print order.

Padlocked Good Wishes

About a week before Christmas, friends and customers of The Drake Press, Philadelphia, received a shopping tag addressed on one side and the other printed in script, "Hold this key. The lock will follow in a day or two." Attached to the tag was a tiny key.

Two days later a die-cut folder shaped like a treasure chest fastened shut with padlock and chain was delivered by the mailman. Once the lock was unclasped, the message inside revealed the secret:

"A hope chest. We thought of a card, but that wouldn't do; the telegram idea was also discarded. We wracked our brains, held several meetings on how we might send you

our Christmas greetings. Then, Eureka, we had it, the perfect way to wish you the happiest Holiday. We'd lock this hope in a little chest—May this yuletide be by far your best."

Yule Shopping List

A combination Christmas greeting and useful shopping list is shown to THE INLAND PRINTER for the first time by a Chicago insurance company. Printed in red and black, the folder is made with two horizontal folds. The flat trim size is 3 by 11 inches.

The front fold carries a stock cut of a worried man, with his arms full of bundles, trying to check off some item on his shopping list. Raising this, the eye is caught by the red-reverse lower section which carries a Christmas greeting. The exposed upper third of the long inside spread carries the title "Shopping List." Below are tabular lines with vertical cross rules to give space for name, suggestion, and amount. There is space for listing fifty gifts.

Such a greeting should be sent out comparatively early in December, but it has the advantage that it would no doubt be used and carried until close to the holiday itself. Put this on follow-up for November.

Caricature Greeting

One good way of individualizing a Christmas greeting, either from your shop or from some client, is to have an artist sketch faces of the entire staff, then make a caricature drawing of all engaged in some group activity. If there are too many employees, show only the officers. This plan was used effectively by Johnson Printing Company, Eau Claire, Wisconsin. Members of the shop are more or less helping the president pull a proof from an old "Stephen Daye" press.

Another company personalized the greeting by having signatures of all members in the organization grouped together and reproduced in form of a Christmas tree.

Correct-Address Form

Reproduced here is one end of an envelope which has been surprisingly successful in getting changes of address. It can be used by any firm which has a mailing list to keep correct—do you know of any among your customers and prospects?

The form shown here is printed on the pull-out flap of envelopes in which the Great Northern Railway Company mails its monthly house magazine, *The Great Northern Goat*. Here is one of those simple ideas that is so obvious that everyone recognizes its value at once, and wonders (enviously) why he did not think of it himself.

O. J. McGillis, advertising agent of the Great Northern tells THE INLAND PRINTER, "We find the form for obtaining correct addresses is very



Correct-address form on back of envelope

helpful in keeping our mailing lists up to date. It is really surprising the use that is made of it by those to whom we mail the *Goat*, where a change of address occurs."

There is no reason for allowing anyone exclusive use of this idea. The more universal the practice becomes the more it will help all who

have adopted it. This idea should be worth several fair printing orders for your plant.

May we add as a stage whisper that the Christmas issue of the *Goat* was mailed with a special two-color corner card. Does that suggest a way to pick up further printing orders?

Gas-trade Stabilizer

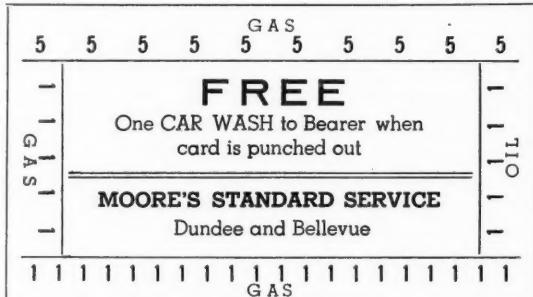
The gasoline service station proprietor who tried out the free-car-wash idea to make customers regular, has his place of business on a well traveled street in a medium-sized city. There are thirteen stations along the mile and a half of this residential thoroughfare, and no through highway to bring in tourist trade. A newcomer in the gasoline business started a "price war."

tory, owners do not object to walking a few blocks to pick up the cleaned automobile.

Here, then, is an idea that makes most gasoline buyers into regular customers—in this field where personality of the attendant is often the deciding factor in where the motorist stops in passing. The idea is easy to promote, its only cost is printing, it takes up wasted minutes, sells additional services, and is a natural stabilizer of gasoline purchases.

Broadside Lead-in Copy

A constant layout problem on broadsides is: How can I get readers past the many folds which separate mailing size from the full-size sheet? Is there any sure way to direct readers to unfold broadsides to pre-



This simple card helps in making customers into steady buyers

The free car wash proved a surprisingly good way of steadyng the trade and bringing in new customers. A simply lettered sign near the pumps reads, "Ask about our free car wash." The operator has small printed cards which, when punched out, entitle the holder to the free service. Most people who drive in either ask about the service or hand over their ticket with payment for gasoline. The card has space for seventy-five gallons of gas and five quarts of oil.

National gasoline consumption figures show that the average motorist uses that quantity of gasoline in a month. While his card is being punched out he would need a change of oil and a quart or two extra, would have to get the car greased, and would sometimes need other miscellaneous services to bring in additional revenue.

There is practically no cost to washing a car. It can be done by station attendants during spare time. When the station is located in a residential neighborhood or near a fac-

vent their developing a serious case of sales resistance due to opening the spread wrong side up?

Chicago Federated Advertising Club handled this neatly and simply in a recent job, printing simple guide posts along the route. On breaking the postage-stamp seal, one faces large red letters directing "Pull Down," with an arrow pointing to the place for action. The resulting triple-fold opening has centered display saying "Keep Going," and another arrow directing attention to the right margin. The six-fold section then has "Pull Down Once More" appearing near the top of the sheet, and a last arrow pointing to the upper margin of that section.

Directions are so plain that any one with intelligence above that of an imbecile could not help but end up with the sheet in reading position, and in an alert and receptive frame of mind. The easy directions have a big advantage over the usual method of dropping bits of copy as crumbs along the way: Force of the copy is saved for the broadside opening.

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

WILLIAM MITCHELL, of Greenfield, Indiana—One of the most unusual Christmas remembrances received this year was your 16- by 2-inch scroll bearing the story of the Christ child from St. Matthew. The red-gold casket, which served as a container, completed the manuscript idea to the 'nth degree. It is a Christmas greeting of which you may be proud.

NORMAN PRESS, of Chicago—"The Enemies of Books," a 3½- by 5¾-inch volume, shows your continued interest in producing fine books. It ranks with your best. The gray cover with title in red is in perfect harmony with the white inside pages printed in black, with reddish brown as the second color for decorative illustrations. One feature we particularly admire is the bottom margin, which appears to be just a little more than is usually allotted.

THE LONGACRE PRESS, New York City—Christmas brings many gift volumes, among which your "Three Christmas Customs" ranks with the best. The type, 1860 model, used for headings printed in red-brown, is unusual, yet in good taste, affording a nice contrast with the text in black. Silver-flecked cover and band of yule logs at bottom of each page, with cuts of small Christmas trees, in the second color, provide the Christmas spirit.

THE BRADFORD PRESS, Portland, Maine—Your leaflet containing the story of the Nativity is a worthy Christmas remembrance. The four-inch width of the old style wood-cut reproduction allows correct margins on the 6½- by 13-inch page. As the sixteen-point old style type is set the same measure as the cut and without paragraphs, a perfect rectangle of tone is placed on the sheet. Black and orange inks on the buff stock blend in traditional style.

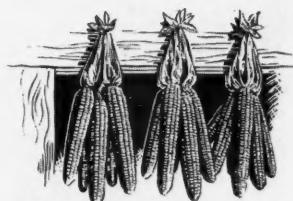
JOURNALISM LABORATORY PRESS, Lexington, Virginia—Your memorial brochure dedicated to Edward L. Stone is executed in craftsmanlike style. The two columns of twelve-point Baskerville type, set seventeen picas wide, permit ample margins on the 8- by 11¼-inch page. Black ink on the dark orange cover and cream antique inside paper was a wise selection. Three or four points of additional space between running heads and text would have resulted in a more effective showing of the page index and the small-captions running head.

PRESS OF THE WOOLLY WHALE, New York City—"The Missing Gutenberg Wood Blocks" is an interesting unheard-of story from Gutenberg's life which students will cherish. Beyond that, the physical handling of the book is admirable. We cannot think of a more appropriate type face than sixteen-point Goudy Medieval set

twenty-three picas wide for presenting the story of early wood blocks. India tint paper and proper margins for the 6½- by 8½-inch page indicate the Woolly Whale has real talent for creating atmosphere.

W. S. WELSH PRINTING COMPANY, Lexington, Kentucky—You did well on that leaflet, "The Song of the Printer," done in black and red-violet on parchment-like paper. The title in black printed over a band of five rules in color, so spaced as to suggest the lines of the staff in music, is interesting. There is too much space between head and start of poem and in consequence, with the poem wide at the bottom—where solid circles in color appear at sides—the whole is bottom heavy. In short, more space is required between type and lower border rule.

THE HADDON CRAFTSMEN, Camden, New Jersey—Try as we may, no fault can be found with your book "The Man Without A Country." Such effective use of Caslon Open as has been made on the title page and main heading is seldom seen, the latter being framed by an oval of open stars printed in light blue. The patriotic influence is also apparent, even in the plain cloth binding of blue and white. Size, 8 by 11½ inches; white deckle paper for inside; eighteen-point type, twenty-nine picas wide; make this another book collectors will treasure.



Harvest Time

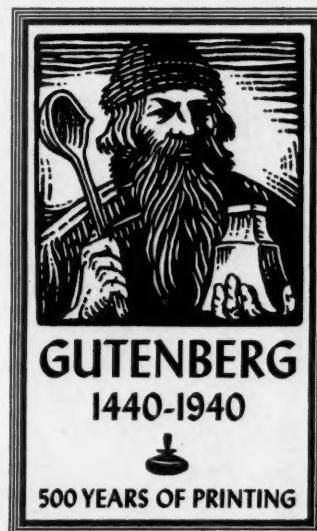
The planting of good seed brings its own reward at harvest time.

The use of good printing to appeal to the public will likewise bring increased returns.

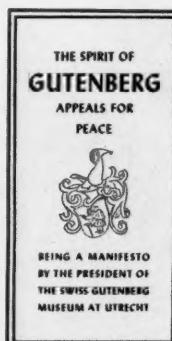
It is our business to plan and produce good printing—printing suited to each individual problem.

The F. A. Bassette Co.
PRINTERS
SPRINGFIELD, MASSACHUSETTS

Post card of The F. A. Bassette Company is in black and brown on a post card bristol stock



Cover and title page of 5- by 8-inch Christmas-greeting anniversary keepsake by Axel Edward Sahlin. The cover is light blue and deep brown on tan suede; the title page red and black on a light gray





Above enclosed card is 8½ by 11½ inches, and below is post card 7¼ by 5 inches. Both of these are red and black on white stock



Original of this blotter by Bulman Bros., Limited, is printed in two colors, deep blue and rose, and is 6½ by 3½ inches in size



Cover (left) is black and "silver" on blue; title page (right) is blue and black on white. Size 8½ by 11

E. J. POTTER, Pocatello, Idaho—*The Idaho Bengal*, school newspaper produced by the vocational class, is highly commendable. Headings are of streamlined pattern and set in up-to-date types, Bernhard Gothic being featured and Stymie employed as a variant. Arrangement of headings is balanced though not stiff as would be true if pattern were formal, symmetrical. Ads are properly pyramided, in fact, we haven't a constructive suggestion to offer which would be practical. Finally, many papers are satisfied with mediocre to poor presswork. The "Bengal" is "printed like a book."

EVANS-WINTER-HEBB, of Detroit—Your 1941 calendar, we think, is best of many fine ones you've done, one fit to grace the finest office. Calendar sheets of 5½ by 6 inches mounted on a heavy deep brown board, hot embossed, are of practical size and fine appearance. The modern version of figures of early form used for the dates is ideal, providing the calendar pad with height. Colors for printing the pads are just right to hold interest. The month name in black; figures in blue and gray; with orange vertical lines between the dates, makes for subdued contrast on the buff paper.

HERSCHEL Cross, of Burlington, Vermont—Your resetting of the New England Watch and Ward Society letterhead is far and away superior to the old, and you improved the business card even more. We'd prefer, however, to see the main group of the letterhead shifted somewhat to the left, in fact just about centered between the group of small type on the left and the right-hand edge of the sheet. As placed, this main group overbalances the design. Other letterheads are as good or better, one for the Bruhn Office

WHEE!

TOO MUCH Christmas Cheer has MIXED OUR TYPE A BIT BUT I am wishing you the very finest kind of luck and health in the New Year and I don't mean maybe as some PERHAPS!

From TOM CORDIS

300 NW 11th Street
Los Angeles California

1941

Convivial Christmas greeting from Tom Cordis is dark blue on eggshell stock

Equipment Company in Trafton Script (name) and light-face sans-serif being particularly "sweet."

ARTCRAFT PRINTING COMPANY, of Elgin, Illinois—As in the case of last year's, the envelope enclosures for the Y. M. C. A. are attractive. Bearing stimulating statements such as "If Courage Goes, All Goes," "If You Cannot Win Make the One Ahead Break the Record," and "Remember, It Isn't the Whistle That Pulls the Train"—they are printed in red and blue on white. All bear stars and bars shield. Otherwise illustration or decoration is made from rules and ornaments or both in combination. The second, for instance, is featured by football goal posts on the right end. Large, but not too large, sizes of type and ample white space are forceful.

SOCIETY OF TYPOGRAPHIC ARTS, Chicago—Volume 1, Number 1, of *STA News Bulletin* is all that could be expected in a first issue. With a group such as this, including some of the best typographic designers, we look forward to interesting innovations in the future. In the three sixteen-pica columns, set in nine-point Electra, much copy is handled on each page in the best typographic style. The editorial "flag" heading is a gem, one that could be studied profitably by many editors. Reproduction of award winners is a smart showing of craftsmanship.

ELLIS PUBLISHING COMPANY, Battle Creek, Michigan—Stationery of Marvin Marsh Rush is impressive and attractive. We don't consider the initial "A" in "advertising" much if any too large but would prefer the lines in black farther from the red rules. "Michigan" might better be a shorter line than "Battle Creek" than letterspaced so much more widely. When the difference in letterspacing of adjacent lines is great, the



DURAGRAPH, INC. • 124 NORTH THIRD STREET • GENEVA 4649

effect is bad. Uniformly letter-spaced, the two lines might be staggered to make difference in length less noticeable or even set flush left, in which case effect would not be so bad, especially if the lines were farther apart. The Gladiolus booklet of Wentworth Gardens is well done.

HENRY W. RANKIN, New York City—While your blotter house-organ is neat and attractive, less copy and larger type would be desirable. The small size of light-face Memphis (or equivalent) is particularly hard to read when printed in a color like brown which is not as visible as black or when the stock is relatively dark-colored like the blue of the January, 1940, issue. Another difficulty with colored stock is brought to light by the February blotter where the second color is closely related to color of stock. While satisfactory, but none too good, for rules, this color is not satisfactory for the heading "Vision" which being so near the color of the background (stock) seems scarcely visible. Adequate contrast is essential. Type to be printed in color—and all colors are weaker in tone and carrying power than black—should be relatively bolder than if to be printed in black or some deep color.

THE RONALDS COMPANY, Limited, of Montreal—Claude Garamond would be delighted if he could see how you handled his type in presenting "The Story of Business." However, Garamond could hardly have dreamed of such smooth white antique-finish paper and the Ronalds brand of fine presswork. Of course, he would never have thought of letterspacing the running heads of italic caps, but no doubt he would agree heartily with the style you decided upon, also he

would have a feeling of pride to see his eighteen-point caps presenting the chapter headings in this book. We like the modern technique used in the drawings beginning each chapter. These illustrations, each fifteen picas wide, placed flush left with the first line of text set in caps twelve picas wide and placed flush right, offer an unusual and charming beginning of each chapter. All in all it is an excellent specimen of fine bookmaking and an interesting story.

JAMES E. SHAW, Buffalo, New York—Your folder representing two doors is an unusual and effective mailing piece. Such curiosity arousers are too infrequent and your appeal through this emotion is carried on until the climax is reached with the miniature letters. Front of folder, as indicated, represents two closed doors, medium blue cover stock printed with white ink. Opening the doors a coin envelope is found attached by its glued flap; the printed message on the envelope is, "Don't let your feminine curiosity get the best of you." Recipient must then turn the envelope over to get to its contents, three facsimile testimonial letters of the Shaw printing service in miniature, $2\frac{3}{4}$ by $3\frac{1}{2}$ inches. It is "Grade A" for teaser technique. An improved arrangement of the type on the doors would perhaps be to present the message in a one-rule box, in an oblique position across both doors, and, just for luck, place the horseshoe picture at the top.

H. C. McCRARY, Dallas, Texas—The work you submit is good, especially as to layout. Typography, however, is not outstanding, indeed we regret it is subordinate on the front of the otherwise attractive advertising

SATURDAY, JANUARY TWENTY-FIFTH, NINETEEN
HUNDRED FORTY ONE • HOTEL BUFFALO • GENERAL
ASSEMBLY OF SALES AND PRODUCTION STAFFS



Banquet program and souvenir for Clement "Mobilization Day" is red and blue on white deckle-edge stock, and is 6 by 9 inches in size and was designed by Roy Barfuss who has drawn several I.P. covers

Typo Graphic

DECEMBER 1940



★	What?	The April Meeting of the Grand Rapids Club of Printing House Craftsmen
★	When?	Thursday, April 11, 1940 Promptly at 6:30 P.M.
★	Where?	The Browning Hotel Arm Chair Dining Room
★	Speaker	Mr. John H. Eleveld Secretary and Sales Manager MICHIGAN LITHOGRAPH COMPANY
★	Subject	"Offset" Night
★	Added Features	Two afternoons movies by the Morris-Hopfield-Peterson Company of Cleveland—"Hello the World with Harry," short will be Mr. C. O. Silliker and Mr. E. R. Headford of the Morris-Hopfield-Peterson Company.

YOU CAN ALWAYS LEARN SOMETHING OF VALUE AT A CRAFTSMAN MEETING

Meeting announcement of the Grand Rapids Club of Printing House Craftsmen has an interesting and different layout and is reproduced as a thought stimulator

Edwin H. Stuari's magazine, "Typo Graphic," has white enamel cover printed in conventional red and green, trimmed $7\frac{1}{2}$ by $10\frac{1}{2}$ inches

about your service in cutting rubber plates: You shine there, the sea-view picture on the front in two blacks, dull and glossy, is a gem. Possibly, however, the glossy comes from overprinting the one cut in the same ink used in making the first impression. Getting back to typography, we know how women's clubs buy their programs, having more than once told the boss at home to give the poor printer a chance, that it takes time to do good work and that time is money. Your cover for the Garden Club book is striking, even though the colors are a bit insipid. Inside, the lines are too tightly spaced to save in makeup, we suppose. We'd like to see heads in each case set in something other than caps of the lino face used for items on the program to give a greater degree of contrast.

THE HIRSCHFELD PRINTING COMPANY, Cincinnati, Ohio—The cover for the birthday party of the Ohio State Optometric Society is novel, with rules and apostrophes cleverly made up to suggest a cake with twenty-one candles. A twelve-point rule flanked by a wave-line rule about one-point thick extending across bottom of the page suggests plate. Above it a panel of four-point rules, with rounded top corners suggestive of a cake. Extending out to near the top of the page double (thick and thin) rules, giving effect of shading, represents the candles. All rules are in gray, a bit stronger than the gray stock. A Tempo Bold apostrophe tops each rule candle and in red gives a rather real-

The image features a black silhouette of a man in a suit and tie, positioned as if presenting or pointing. He is standing in front of a background where the word "FACTS" is repeated numerous times in a grid-like pattern. Superimposed on the right side of the image is a large, bold text that reads "MORE SALES IN 1941". The "M" and "I" in "MORE" and "SALES" are particularly prominent.

THIS BUSINESS OF SELLING

OLMSTED-HEWITT, INC. ADVERTISING AGENCY



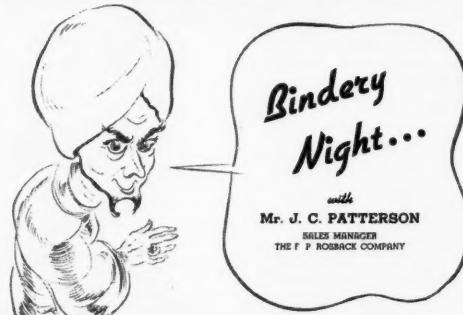
This issue of "Typo Graphic" is patriotic with its cover printed red and blue on white, wire bound, 7½ by 10½ trim.

istic effect. All type is red. The name of the association and "presents" overprints the candles near the top. "Ohio Optometry's 21st Birthday Party" in large type appears in the panel representing the cake, while place and date overprint the twelve-point gray band at the bottom.

SANTA FE PRESS, Santa Fe, New Mexico—Your letterhead in several colors—the same plate being used for all—is attractive and impressive, has character in keeping with locale. Too few, we feel, utilize the simple and economical method you employ in printing additional colors without separate plates. While by no means so outstanding, the booklet about the local typographical union's anniversary celebration is good. We believe the cover would be improved if the wider of the two halftones of the Home were above the type group and the narrower one below, also if the lines of the title were spaced somewhat farther apart. While the title page is neat the largest and boldest lines are below the center, overbalancing the page, and the spacing between parts is too uniform. It is desirable that related lines be grouped and set apart from lines less closely related, which also might be grouped. Such grouping permits of variety in spacing which is more pleasing than the monotonous effect when lines are more or less evenly spaced.

THE COLMAR PRESS, Quincy, Massachusetts — "Printing Comes of Age" which you planned, wrote, and produced for the Associated Printers of Quincy, to be distributed among buyers of printing, librarians, civic leaders, and others, is commendably done. Layout of cover is interesting, "Printing" being in upper and lower case of an attractive outlined and shaded letter, hand drawn, the capital "P" being five picas high.

TUESDAY, NOVEMBER 19th, at 6.30 sharp



• THE PRESIDENT'S MESSAGE

THIS MONTH AGAIN our Speakers and I are looking forward to a very large attendance. Needless to say, I was not at all unhappy over the general interest shown in what our speaker had to offer us at the fine attendance of last month. The importance of "getting out" and "getting in" should not be overlooked, with regard to the 3rd Tuesday in each month for our Club and it alone. Should we be called upon to help with the 1944 Third District Conference in Ottawa and being imbued with this spirit there is no doubt success will attend our endeavours. ... I wish to commend George Harper for the publicity work done on our behalf and for editing our bulletins; also Vic Iggleston for the fine printing of same.

H. F. BAILEY, President

I'll be seeing you on the 3rd Tuesday

WE STARTED AT 6.45!

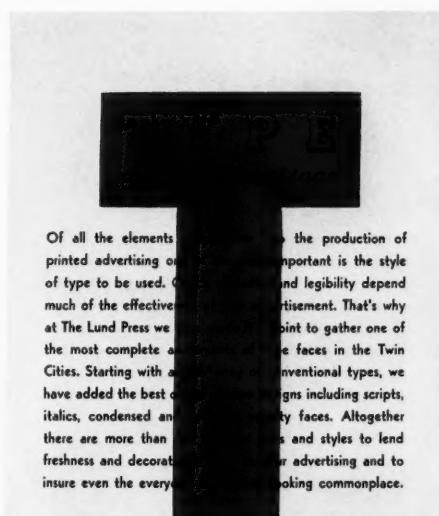
WE STARTED AT 6:45.

The October Meeting actually got underway on time, at 6:45 p.m. sharp, and we were through in good time. Members will agree that punctuality is a good thing in our club, and co-operate by being on time. The meeting, gentlemen, is called for 6:30. At 6:45 sharp the President will take his place and you are expected to be there! A late table will be kept for those

Meeting announcement page in October issue of 9- by 12-inch organ of Ottawa Club of Printing House Craftsmen. Printed blue on salmon stock

"Comes of Age" is in caps of twenty-four-point Caslon, just below, the two lines being four inches long. A combination rule band follows, extending across the 6- by 9-inch page, it being red matching string with which the book is tied. A stamped rectangular panel in buff slightly stronger than the stock appears just below the band over and in which the oval mark of the association is, along with type of title, printed in brown. The page is interesting, forceful, even though the elements are somewhat crowded. While spacing between words of text of inside pages is often rather wide, it was something difficult to dodge with the measures alongside of cuts quite narrow in relation to the size of type. Presswork is commendably done.

THE MOST AMBITIOUS STUDENT PROJECT coming to our notice in years, "Observations on the Development of the Alphabet and Printing," has been received from the Norwich Free Academy, Norwich, Connecticut. Of course, the fifty copies on paper made by students and bound in leather with title gold-stamped on a deep-embossed panel are gems. The charm exuded by this binding makes opening the book a revered enterprise which is quickened with the sight of deckle-edge handmade paper used for text pages. The remainder of the edition of 300 copies on machine-made antique-finish paper and bound in tan and white cloth is also a far-above-the-average commercially produced book. Both books, written by Paul Bradlaw, instructor of



THE LUND PRESS

406 SIXTH AVENUE SOUTH
MINNEAPOLIS, MINNESOTA

Back cover of Lund house-organ, "Topics in Ten Point," is yellow and black on white, and is 4 1/4- by 6-inch trim

printing, measure 8 by 11 1/4 inches and were produced in their entirety by students. Commemorating the 500th year of printing with movable types, the work was begun in 1937 and four years were required to complete the 113 pages of type matter. Chapter initials are facsimiles of

foundry type printed with aluminum and red inks. Perhaps this criticism should not be mentioned after re-viewing such a laudable effort, but we would have liked the text matter better if less space had been used between words, and especially at end of sentences between the period and the next capital letter.

THE PEERLESS PRESS, Syracuse, New York—Your label is attractive. We feel, however, the initial with decorative panel is rather strong in relation to the type, especially with most lines somewhat widely letterspaced, which tends to reduce weight. Using caps for "and" in the second line as used for "Printers" and "Publishers" would mean less space between letters of this line and strengthen it. Remaining lines are a problem due to necessity of squaring up lines, although the third and fourth lines might be short. The last (address) would need to be full measure to carry out the design idea but if letter-spacing were not done this line would be too large in relation to first, the name. The difficulty came from deciding on a squared type mass, copy for which was not suitable. While the blotter "Freedom" is good, balance and display would be improved if the cross band were dropped so it would be below the center of the cut for which it is broken, the three lines of text to be above the band. The neat letter-head of Empire Structural Sales would be improved if the yellow in which rule border is printed were not so weak. A light brown would be just the trick.

Do you ever feel that you are the >>>>

...that no one takes an interest

in your problem?

Sure you do!

But...how do you buy printing?

Do you shop around among the boys
whose only help is a low price?

Or, have you selected
a good reliable printer
and dealt with him long enough
to have him become acquainted
with your individual problem?

*Many of our customers have been with us
for twenty years or more... on unusually
strong record in a highly competitive field.
There must be a reason. There is a reason.
Let us tell you why?*

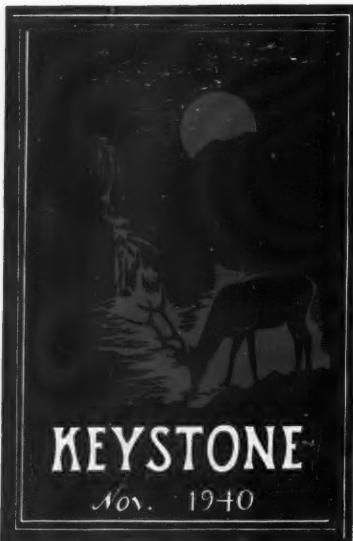
About the picture: It was taken on a nearby farm by one of the compositors in our plant whose feeling for good composition is also evident in his work here. Camera: Contax III; 11.5 lens; Film: Superpan Supreme; lens opening, f8 at 1/256.



Inside spread of an advertising folder by The Davis Press, of Worcester, Massachusetts. This is on white enamel stock with a 17- by 11-inch flat trim. The one color, blue, is used sparingly throughout. Only color used on the spread is the closely set italic paragraph. Remainder is black

The rules at the bottom should also, we believe, be in the second color. In black these and the type enclosed—certainly not so important as name, *et cetera*, at top—are unduly emphasized.

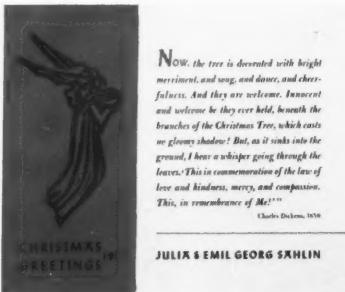
ONE OF THE BEST arranged type specimen books to come to this desk is that of Marshall & Bruce Company, of Nashville, Tennessee. Rather than employ "Type Book," "Specimens of Type," "Our Type" or some such trite combination of words for the title, "Type That Talks" was selected. "Types for Resultful Advertising" would be similarly good, having the same advantage of appeal to the prospect who is concerned with them because of what they can do for him. The 8½- by 11-inch pages are bound in red plastic, the board backs being covered with deep gray material of the Fabricoid type, if not that itself, the lettered title and trade-mark being silver stamped near the lower right-hand corner, an unusual and effective placing. Glued down on the inside covers are all-over prints in black showing views about the shop, white of paper giving the sheets a gray look, toning in nicely with the front and back covering material. Right-hand pages here and there present grouped specimens of Marshall & Bruce Company featured usually by the type being displayed in specimen lines at the particular point in the book. These are outlined and with orange background bleeding off all around give effect of their being printed on stock of that color. The book is one of few we have seen produced throughout by offset. As the company works both offset and letterpress, use of the former was doubtlessly determined upon for the saving on the pages of grouped specimens for which the cost of halftone relief plates would run high. The result, of course, is not equal to the possibilities of letterpress in sharpness of letters or in whiteness of pages reproduced, but it seems just another of those things where cost was weighed against potential benefits, and the law of diminishing returns considered. Undoubtedly, the dark color of some of the reproduced pages is the result of originals being on toned or colored stock. On the other hand, the pages showing specimen lines are clean-cut, white paper and dense black ink; letterpress would not do as



Cover of "Keystone" is cut from rubber plates by inmates of Western State Penitentiary, of Pittsburgh. Is yellow, blue, black; 6 by 9

well on the rough paper and, again, coated stock would add to the cost without, we believe, adding to its utility.

THE MARTIN L. ROMAN COMPANY, New York City, is another good printing company which has embraced offset. Installation of its first press is announced by a large mailing folder "Now, We Are Proud to Announce," size, opened out fully, 22 by 17 inches, folded for mailing 11 by 8½ inches. Layout is impressive all through, but some indiscretion is evi-



Sahlin Christmas card is 6½ by 5 inches, red, green, and green tint on mica-speckled stock

denced on the front (folded) and first spread. On the front "Now" in six-inch square-serif lettering at an angle appears in white (stock) against a benday background printed black—extending from the left edge about midway across the folded front, bleeding off at top and bottom. The line benday pattern is too coarse. "We Are Proud to Announce" appears in a washed-out red in two lines over and near the vertical center of "Now." This should have been in larger type and in a brighter, stronger red. The whole effect is handicapped by the typewriter addressing on a yellow strip, which looks "messy" and which, furthermore, clashes with the weak red printing. Addressing, we believe, should have been typed or hand-written in the piece itself. Layout of first opening is striking, excellent, but the type combination all but ruins the effect. There are lines, and to make it worse, big lines, in the excellent square-serif extra-bold letter mixed with lines of the extra-condensed highly contrasting derivative of Bodoni which mix no better than oil and water. We consider it most unfortunate that one style—surely the Styrmie type or equivalent—wasn't exclusively used, also for the banner head of the center spread. We admit the substitution in the latter instance wouldn't have permitted such tall letters, but the copy of the line, "Designed to Produce More Business for You," could be "Designed to Produce More Business" or "To Produce More Business for You," which is better for inclusion of the word "You." The center spread is best of all three views and because the skinny contrasting Bodoni derivative is so large and whatever of the square-serif there used is relatively small, the disharmony is not nearly so evident as on the first opening where clashing styles are so nearly equal size. Indeed, the big spread is decidedly impressive, red type (blown up to size larger than type is made) against black background in bands across top and bottom making a striking appearance, particularly with screen tint in red between the bands except where omitted for illustrations. For your first job by a method new to you, we feel you've covered yourselves with glory. The most ordinary copper halftone of today is far superior to the original "Shantytown" halftone made by Stephen H. Horgan.



Front and center-spread of different and timely invitation by J. W. Clement Company, Buffalo, is red and blue on white, 10½- by 5¼-inch spread size

January 25, is Mobilization Day for the Clement sales and production staffs. The plans of a total offense for greater sales and production will be briefly advanced. The principal objective will be fine fellowship and good fun. You are invited to join this mobilization. The place is the Hotel Buffalo. Report for cocktails at 6:00 P.M. for dinner at 6:30 P.M. Please advise if you cannot attend.

ROBERT STEINLE, of Lansing, Michigan—We have seen printed matter from highway authorities of some states, none whatever from most states. We have seen more of that type of thing from Michigan than from all other states combined. Considering what we've seen from a few states, and having seen nothing from many, we confidently believe the publicity on account of highways is most advanced in Michigan of all states. We've often wondered how much credit for this activity is due to the late Edward Hines, Detroit printer, long chairman of the State Highway Commission, who invented the center road marking to save thousands from death, more from injury. All items evidence careful planning, essential to resultful printed publicity, and skilful follow-through. Any flaws we might point out would be about details insignificant in view of the striking and interest-compelling layout, good illustration, readable context, paper stocks of merit and character, and presswork, whether offset or letterpress. It is noted that where pictures are abundant as, for example, the colorful and cleverly folded "Michigan State Ferries" the offset method was used—and quality is good. Your note attached to it, "Mr. Frazier, you get an assist on this," is intriguing. What was the assist, a matter of layout or of the method best suited to the piece? Apparently we didn't throw to the wrong base.

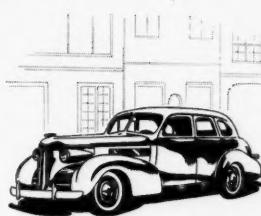
THE COMET PRESS, of New York City—"Bluebird," 7 3/4- by 10 1/2-inch literary art magazine of Julia Richmond High School, has points of unusual interest. Front and back cover in brown tone gives a realistic wood-grain effect. An oak leaf form in deep green angling upward near bottom and right-hand side features the front cover. The one word "Bluebird" in bold stencil type lettering, relatively large, begins near the lower left-hand corner angling upward, with "Blue" in green and "bird" in reverse on the green leaf. The effect is attractive and striking. End leaves are excellent, a half dozen silhouette oak leaves in solid green with spatter work of varying tone as their background makes the attractive pattern. These bleed off all around. The title page is quite striking though appearance is somewhat sacrificed because the subordinate matter is in Bodoni italic caps sometimes letter-spaced irregularly. Lines wholly in italic capitals are never pleasing, always, it seems, are eye resisting. Variations in spacing of letters and words in the several lines are too great, particularly with lines so crowded, which suggests a thought: The wider words or letters are spaced, the greater the space between lines should be. In short, with six points more between these lines the effect would be better, although by no means satisfactory. Other pages are quite satisfactory, student art being characteristic. Layout of spreads in some cases is striking. Ad pages would be better if each display had its own border or if division rules joined up and with the outside page border. You were wise in restricting display of the advertisements to one series.

**PRINTING SHORTENS SELLING TIME
AND CONSERVES BUYING TIME**

**MORE
Color
THROUGH PRINTING**

THE JENSEN PRINTING COMPANY
MINNEAPOLIS, MINNESOTA
BRIDGEPORT 3125

PRINTING • LITHOGRAPHING • DIRECT ADVERTISING



The Last Word . . .

Sleek . . . Colorful . . . Powerful . . . are the motor cars of today. Yet, their manufacturers are re-designing them for tomorrow's buyers. There is little difference between your business and theirs. Buyers are necessary and must be attracted. It is our work to keep a firm's advertising literature, even their stationery, THE LAST WORD today and tomorrow. May we serve you?

A. M. Phillips - Printer

BUCK TERMINAL BLDG., TELEPHONE 40 : WATERTOWN, N. Y.

Good Printing

Follow the inspiring and convincing
of your business and distinguish your
image, printing and advertising.

JANUARY 12-18, 1941

Have your students enter the Fifth Annual Color Essay Contest held under the auspices of the International Printing Ink Corporation and The National Graphic Arts Education Association.

Make Franklin Day a National Holiday

Printing Education Conference
Cleveland, Ohio, June, 1941



13th Annual

PRINTING EDUCATION WEEK

Under the Auspices of The National Graphic Arts Education Association, Washington, D.C.

Upper blotter is 8 3/4 by 3 1/2 inches, a metallic red on white enamel. Following three blotters are all 9 by 4 inches. That of Phillips is gray uncoated stock with dark blue ink—and copy that packs a lot of punch. The striking Sessions blotter has a green tint background making the business card stand out in good taste to illustrate the display and text printed in the lower right-hand corner. Display, also color bands on card, are "gold" with remaining copy in black. The Printing Education Week blotter is orange and brown on eggshell, the work of the Timken Vocational School, of Canton

THE MARCH ISSUE OF "THE INLAND PRINTER" WILL CARRY REPRODUCTIONS OF THE ENTRIES WHICH CAPTURED TOP HONORS IN THE BLOTTER TYPOGRAPHICAL CONTEST

★ Editorial

More on Collective Advertising

READERS WILL RECALL an editorial on "Collective Advertising" printed in the November issue of THE INLAND PRINTER. It set forth some of the different arguments of printers on the necessity of advertising their own product by the use of it. Among other things, it was said: "There is a growing group of American printers who confidently believe the printing industry at large should institute a national campaign which would in itself be at once a demonstration and a sample of the printer's product and craft." It was suggested that such a demonstration and sampling could best be brought about by a campaign using *inserts* in the business and industrial journals of the country. Since there is no one organization representative of all the graphic arts industries which should be included in the nation-wide program of collective advertising, it was suggested that once the industries were sold on the plan, it ought not to be difficult to federate a business-promotion committee to raise funds and put over a real effort in collective advertising representative of this field.

The editor of the *Photo-Engravers Bulletin*, in his December issue, after quoting from our editorial, says: "There can be no question about the necessity and the propriety of a collective advertising campaign in behalf of printing. There are perhaps many reasons why this has not been done and is not being done. The main obstacle of such an effort, however, lies in the diversity of opinions among the people interested and their inability to bring these opinions into accord. Another difficulty lies in the efforts of some proponents of collective advertising to steer the expenditures connected therewith into certain channels.

"No opposition is encountered," continues the *Bulletin* editorial, "upon the announcement of a desire to conduct a collective advertising campaign in behalf of the graphic arts. All those whose opinions are worth having will agree on both the necessity and the desirability for such a campaign. It is when the details of the campaign are discussed that differences of opinion and opposition arise. It is at that point that the welfare of the graphic arts industry as a whole is minimized or forgotten entirely and personal designs and desires based upon purely selfish motives creep into the picture. Just as soon as the prospect of a fat goose is presented, the plucking process begins."

Quoting THE INLAND PRINTER's paragraph above on a federated business promotion committee, the editor of the *Bulletin* continues: "The optimism displayed by the editor of THE INLAND PRINTER is refreshing. There is only one way to find out whether he is right or wrong and that is to try it. . . . The people connected with the graphic arts need to learn and know a lot more about advertising than they appear to know at this time. . . . We have seen very little indication of broadmindedness and understanding. As long as that exists nothing much will be accomplished."

Though the editor of the *Bulletin* agrees with "the necessity and propriety of a collective advertising campaign," he rather boldly challenges the knowledge and understanding of "the people connected with the graphic arts." He intimates that graphic arts people who have developed great industries through the use of our product are not wise enough, not skilled enough, not understanding enough to develop our own industry through the use of collective advertising. We do not believe the graphic arts will rest under that indictment. We do not believe it is a correct estimate of the abilities of the leaders in the several industries embraced in the vast field we speak of as the graphic arts.

We do believe, however, that it is possible to crystallize the sentiment in the graphic arts for collective advertising. It cannot be done by starting out with a defeatist attitude. There must be a lot of "refreshing optimism" on the part of the editors of all graphic arts journals. There must be a lot of hammering away at selling the leaders on the vast benefits that will accrue to our industries, just as many other industries have been benefited by collective advertising of their products. We believe with the editor of the *Bulletin* that "the only way to find out is to try it."

Printer Buys an Automobile

FOR WEEKS the printer had been watching development of the automobile company's booklet. He was conversant with the preparation of its copy, the painting of illustrations, the making of engravings. Finally he watched with particular interest the printing of beautiful color illustrations. His eye had been attracted especially to the four-door sedan shown in light green. Wherever the sheets appeared in process, his eye traveled immediately to the light green sedan. After a completed copy had been placed on his desk, he repeatedly referred to it, always dwelling long and longingly on the page with the green sedan.

One day he stopped in at a dealer's. A dozen different models in beautiful colors were standing in the display room. From his pocket he drew the well thumbed booklet and, pointing to the green sedan illustration, he asked, "How much for that car?" The dealer led the printer to the model on the floor identical with that shown in the booklet, and quoted a price "as it stands here." The printer looked it over, sat in the driver's seat.

"Nice steering wheel," he remarked. "Yes, that's our de luxe wheel—it costs \$15 extra." The printer looked at the clock, "Good clock?" "Well, this is an electric clock; the one which regularly comes with the car is an eight-day winding clock. The electric clock is \$10 extra. So it went. The heater was extra; the cigar lighter, vanity mirror, light in the ladies' glove box, airfoam cushions, chrome wheel rims; all were extra. The printer began visualizing what his long-wished-for beautiful green sedan would look like without the special extra-priced things, and its now additional cost with them.

Then a great light came to him. The plain "standard job," as the dealer called it, was to be sold at a fixed price, but the moment any little thing was added to "pretty it up," there was an additional charge. *What a lesson in pricing a product!*

The printer was suddenly remembering a lot of things: First, he had had to bid on the job of printing the booklet. After the contract had been let, the auto company had made a change in the depth of the page—the printer had thought it of little consequence and had not charged for it. The company wanted the composition to start with an initial letter—just a little extra which was not in the original layout, nevertheless the printer had failed to charge for it. He thought of a lot of them, and for every "extra" increasing the price of an automobile to him, he could recall a half dozen—just "little things"—but he had made no charge for them. All had cost him money; all had been small opportunities for a little more profit, but he had failed even to recover his costs on them, and had in reality reduced his anticipated profit on the entire job of printing the booklet by precisely the amount that these extra services cost him.

The automobile dealer promptly and courageously told the printer that extras on an auto are charged for; the printer passed his little extras by, timid and afraid that he might scare or offend his customer. The most valuable thing the printer took away with him as he drove off with "the light green sedan" was the lesson he had learned about "*charging for all the little extras not covered in the basic job.*"

Keepsakes

FOR THE PAST few months, keepsakes in the form of beautifully printed and illuminated booklets have been piling up on the writer's desk. The holiday season is usually prolific of such mementos and expressions of good will from printers all over the world. They are as varied in size and format as the individual tastes of their creators. Artist and typographer, unrestrained by the circumscriptions of commercial dogma and traditions, have taken the widest latitudes in efforts to create novelty, attract attention, arouse esthetics, and shock sensibilities. Only the bookbinder has restrained himself; for the most part he has clung to the tenets of the craft and maintained the conservatism of good taste.

One of the joys of these long winter evenings is to sit under a good reading light with a few of these *petite objet d'art* within easy reach, and thumb them over page by page, musing over the liberties taken with the orthodoxy of the graphic arts. It's better than a radio symphonic concert, though much like one. First, there is a lively tempo in bright colors with harmony of balance and rhythm of makeup, followed by the bold percussions of blacks persistently striking for the eye's attention. Then may follow the light eerie faces on delicate tints carrying a pleasing message of joy and love. Then the finale with stately tread of orderly paragraphs and measured pages, impressing one with the dignity of the printer's art and its power to transfer thought.

One seldom reads a keepsake—it is something to look at and admire and cherish with varying degrees of intensity, not for its message but for the clothes it wears.

Where in the world does the author or editor or compiler dig up such philosophy, logic, and discourses?

Nevertheless they are precious jewels and one loves them because they are the work of loving hearts and loving hands. Their creators undertake them to please friends, seldom guessing that at the same time the little books inspire others to strive towards higher conceptions of the philosophy of work, the dignity of artistic effort, and the enjoyment of high ideals. Thanks for the keepsakes! Truly, we shall keep them for your sake.

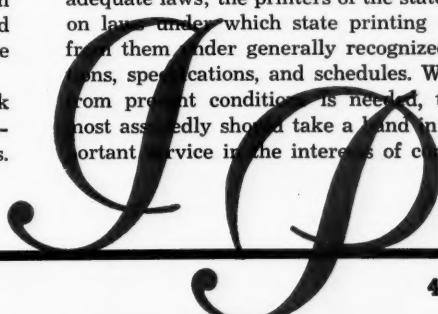
State Printing

THE "OPEN SEASON" for gunning on state printing contracts is now on. It usually begins about the time the state legislatures convene after the holidays. In legislative halls, discussion generally waxes hot over the amount of money the state's public printing costs. Many and bold are the assertions concerning the big profits contracting printers are "pulling down" and how the state is being "gyped" and "soaked." It not infrequently occurs before the end of the debate that some orator, whose knowledge of printing just about fills a galley of eighteen-point bold-face, in stentorian voice declares the state needs a printing plant of its own. He always knows just the place for it—the penitentiary or the hospital for the deaf and dumb or some eleemosynary institution where the inmates can be taught a useful trade and have their cultural training tuned up a bit.

Outside of these parliamentary houses, the discussion may continue between the printers and certain tax-payers who are always ready to pitch into the money-spenders. Printers, who at one time or another have "tried" for state contracts and failed, readily tell how they were low bidders but were "tricked" out of the contract by state officials who did not want them to have it. Others volunteer information that getting the contract is all in knowing how to bid—"Y gotta be on the inside." Still others declare that "flat price" bids on composition and presswork are only "blinds"—the real "fat" comes from the "extras" and the "changes" and so on.

At this writing three states are known to be stirred up over their public printing procurement methods. In one, the commercial printers are waging a hot fight to prevent the state from building and equipping a state plant. In another, the new governor has already announced he proposes a thorough investigation of the manner in which contracts are let and how operations are carried on under the contracts. In a third, a nationally known firm of public accountants has completed an investigation in which were uncovered excess charges reaching thousands of dollars. In this state also there is some agitation for a state plant.

In these periodic turmoils over state printing, two parties are blamable—the state legislatures for keeping on their statute books loose, archaic, inconsistent, and inadequate laws; the printers of the states for not insisting on laws under which state printing can be purchased from them under generally recognized modern regulations, specifications, and schedules. Wherever a change from present conditions is needed, the local printers most assuredly should take a hand in it. This is an important service in the interests of common decency.



ASK YOURSELF ARE WE MISSING OUT ON * THIS QUESTION SUBSCRIBER PRIVILEGES?

OUT IN FRONT . . .

That's where Good Printing puts you

Many are careless about the printing they use. Take advantage of it. Make your printing and advertising pull better with good typography and clean, clear presswork. We can do that for you, at no fancy prices.

STANDARD PRINTING COMPANY
INCORPORATED

309 West Jackson Boulevard, Chicago . . . Har. 7890



* THE ADVERTISING SERVICE of this magazine is open to subscribers on the basis of first come first served. Permission *must* be obtained before using this copyrighted feature, just to be sure that two printers in the same city will not be embarrassed through using the same advertising.

The only expense is the actual cost of electros plus a few cents to cover handling and mailing. The purpose of this editorial service is to help subscribers do more business, so

costs are kept to a minimum. For example, the cuts for this month's blotter come to \$2.55, cash with order.

Many subscribers ask for this service monthly until they advise us to the contrary. If your community is not so tied up, that is your privilege.

Don't lose benefits this magazine gives you. Write for this service *now* from THE INLAND PRINTER, Chicago.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

"Feel Badly" is Out!

With reference to your discussion of "feel bad," According to a text, "Junior Language Skills," which I understand is used in a great many schools, "feel" is a copulative or linking verb. This text book puts in the copulative category: 1—The verbs of being, am, is, are, was, were, will be, *et cetera*. 2—The verbs of the senses, taste, smell, feel, sound. 3—The verbs of appearance, appear, look, seem. 4—Verbs of change or its opposite, turn, grow, become, remain, continue.

If the above is accepted, "feel badly" is absolutely out. I am uncertain whether you agree with the authors of this book, although in the case discussed you arrive at the same destination.

I take IP principally because of its *Proofroom*. My job is teaching printing; junior high school. This term one unfortunate group takes English under my tutelage. They hear mention now and then of ENT. I would like to send you a copy of a book done a year ago under my direction. It attempts to glorify composing-room experience. Where may I send it?—*California*.

Just address the book to me at Matawan, New Jersey, and it will come through okay. What happens to it after the postman leaves it in the box down at the highway end of the Lane is between you and me—and the *Proofroom* gang. It will get a square deal, not a New Deal; as a good Grover Cleveland Democrat who helped Willkie carry Monmouth County, I promise that.

Doesn't it beat all how those professional grammarians can classify things? You may say they have no wings at all, but they get there just the same. The trouble is, when you say "I feel bad" you are *not* using "feel" as a sense-word. It's a different word from "feel" meaning to feel your way, to feel about the surface of something, to feel for something in the dark. This "feel" means to experience a sensation, to be conscious of; as to feel sick, to feel weary, to feel guilty. The key to it all is that the adjective following "feel" modifies the subject. You feel that you are sick, guilty—bad. You feel bad. And

the additional consideration is that "bad" is not a good word here—but people have just decided to use it that way.

After all, there is so much to be said on both sides of the question, it's hardly worth arguing about. But, as Colonel Stoopnagle says, "People have more fun than anybody." We proofreaders are people, and we have a lot of fun swapping ideas about these curiosities of language.

High-School English

Ever have any experience with the editors of high-school papers or the English teachers who are their faculty advisers? They insist upon "Smithville High school," "Jonestown National bank," *et cetera*. I don't care for that style; do you?—*Michigan*.

No, sir, I do not. I consider it freakish. It seems to be based upon desire for change from old forms for the sake of change itself, rather than upon any grounds of logic. In stating a rule, I suppose those who teach this style would say: "Keep the general or generic word down, the others up." But such a rule would, to me, be a toe-stubber. The words "high" and "national" are parts of the generic designation, and should be dealt with exactly the same as the words "school" and "bank." To support the indicated style you must label "high" and "national" as parts of the proper noun, along with the town's name. "Smithville high school" would be better than "Smithfield High school." Neither form is anywhere near as good, however, as the usual way, "Smithville High School." The three words together constitute the name of the school, forming a tripartite proper noun.

"Comes Natural"—?

"Speaking Spanish comes natural to her." Some say it should be "naturally." What do you say?—*Louisiana*.

I say "comes natural" is colloquial, plain folks' speech; "comes naturally" is good grammar.

Until or Till or 'Til

Is there any real justification for the spelling "'til" as used in the enclosed ads? When I meet that spelling in copy I generally attempt to change it to read "till"; but I am beginning to wonder. An ex-proofreader tells me that "Till" sounds like a cash register."

There are many things which the text books do not approve which the advertisers seem to like, especially apostrophes of this sort. In my own mind I call it ad-writers' baby talk. They may think it's cute, or folksy—helps to avoid stiffness.

If it should be agreed that "'til" is wrong, then I'd like to go on to the very common expression "all-round." I feel that this is far more respectable than "'til"—even before I saw it recently in the *Proofroom* department (to which I cling as to a lifebuoy). Yet, the dictionary describes "round" with very nearly the same meaning as "around." I should very much like to know whether "all-round" is your personal choice.—*New York*.

Working backward, let me say first that I do personally prefer "all-round," but "all-round" is not positively wrong. With the apostrophe, the meaning is more unmistakable. I would write "an all-round athlete," but "an all-round design," the latter expression meaning a design without any square corners.

Now, as to "'til": I think you are absolutely right, and your ex-proofreader friend does not show up very well. "Till" means cash register or money drawer—and "till" also may mean until, up to, or to the time when. So may "bear" mean to endure, or a certain furry quadruped. "Light" may mean a source of illumination—or having little weight. That line of reasoning is out, because it leads only to trouble.

"Til" is a barbarism, a crudity. You may say "until" or "till," but not "'til"—at least, not with dictionary sanction.

And yet, here are all these samples from current print: Ad in *New York Times*, "Portrait of a Man Being Kept Up by a Book 'Til 3 a. m.;" ad in *New York Sun*, "Entire Store Open

Every Night 'Til 9"; ad in New York Times, "Thursday 'Til 9"; ad in New York Post, "Open Thursday Evening 'Til 9"; New York Times, "'Til We Meet Again' Opens at Strand"; New York Post, "We're Open Tomorrow 'Til 9 p. m." That is a pretty strong showing of what present-day usage is. It is not to be put down as the style favored by the newspapers; responsibility for it is correctly assigned to the writers whose copy the papers had to follow.

As I see it, the form "til" is nothing but a manifestation of the ad-writers' desire to look smart by defying established usage; of the desire for change for change's sake. To me it is a manifestation of a regrettable tendency to despise whatever is for its simple is-ness. Going into the matter more deeply, I think it must reflect a fault in modern teaching in school and college.

In the Merriam Webster, "til, prep." (without an apostrophe) is recognized as "Variant of *till*, obsolete except Scot. and dial. Eng." If you want to be obsolete or dialectic, use "til." But "til" does not appear at all, even "downstairs."

"Till" as substitute for "until" has full entry, with this first note: "In meaning there is no marked distinction between *till* and *until*; in usage *till* remains the usual form, but its compound *until* is preferred as the opening word of a sentence and often in more formal writing."

In other words, "til" simply has no recognition.

Here's a "U"-less "Q"

In looking through some back numbers I noticed in the August issue that you wish to be notified if anyone finds "a word in which 'q' appears without a conjoined 'u.'" I have found one on page 3072 of Webster's New International 2d Edition. The same is Iraq.—Illinois.

Well, you traveled a long way for that one! I'll go you one better: Look at the entry for the letter "q" itself. You'll find this: "Q' seldom appears without 'u,' except in the transliteration of the Semitic koph (Arabic qāf), as in *Iraq*." And again, at page 1309, you'll find "Iraqi," meaning "one of the natives of Iraq (or Irak)." Also, "Iraqian," adjective. How's that for a raise from your ante? To me, seriously, the interesting thing in all this is that the dictionary gives us the alternative "Irak"—and as far as I'm concerned, one good Yankee laff is better than a

dozen kops. This business of transliterating Persian, Arabic, Chinese, and other foreign words and names is like a lot of other things—it needs a bit of common sense along with the learning and complicated scholarship.

Eternal Vigilance!

In consulting a reference book the other day, I came across this: "New York, Ohio and Western Railroad." I thought nothing of it at the time, but half an hour later it popped into my head: "Why, that should have been New York, Ontario and Western!" Some proofreader was asleep at the switch on that one.—Nebraska.

Yes. They used to say the lawyer's mistakes swing six feet in the air, the doctor's mistakes lie six feet underground. Gruesome, but packed with fairly reasonable implication. So it may be said the proofreader's mistakes are immortalized in ink. Probably the error goes back to an earlier worker, an editor who had initials in the copy, "N. Y., O. & W." and in a slack moment wrote it out wrong. Or, again, an editor may have ringed the copy, leaving it to the compositor to translate—and the compositor may have committed the error. But, no matter how the error came about in the first place, it was the proofreader's business to catch it and scotch it. He missed his chance.

This is one more illustration—the department has presented many of them—of the need of eternal vigilance. When the reading goes along too smoothly—watch out! A really dirty proof will more or less read itself; you know it's full of errors, you suspect every letter, your mind is keenly awake, you do a good job. But on a clean proof the mind is lulled into a false sense of security, the reading becomes more or less mechanical. The mind accepts combinations of letters that make words, without stopping to check sharply on the rightness of the words. Eternal vigilance is the price of accuracy.

N. of I.

"Soda fountain" bothers me. I passed it as two words, but I don't really know why. It seems it ought to be soda-fountain. When written or printed as two words, it looks right to me, yet, then I must say "soda" is an adjective, and that does not go down so easy. Please!—Delaware.

Well, sir, this is what I call the Noun of Identification. The two-word form saves the bother of hyphenation. "Soda" certainly is not an adjective. It has a sort of adjectival

function, to be sure; it does actually "limit" the other noun, "fountain." It indicates that we mean a fountain not of words or perfume, but of soda. When you expand it to *soda water fountain*, you get a really pretty problem. Should it be three words, or "soda-water fountain"—or perhaps set "sodawater fountain"? The problem here is real, because when you string the words along in a series without syntax, they sometimes get hooked up wrong by the reader. (Or must I say "wrongly"?) That's where the art of compounding comes in.

The Ninth Copy

Some forms are printed in duplicate, triplicate, quadruplicate, *et cetera*. What is the ninth copy?—California.

Those California folks do beat all, when it comes to getting up good, tough questions. I was well stuck on this one, at first sight. But ninefold is, in fancy talk, *nonuple*. In music, a group of nine voices is a *nonuplet*. So I guess a ninth copy would be a *nonuplicate*. It does seem to simple-minded Me that if I wanted to speak of a ninth copy I'd say "ninth copy"; if I wanted nine copies made, I'd ask to have nine copies made. However, if I had to do it, and take a chance on keeping or losing my job, I'd call the ninth copy a *nonuplicate*.

Greetings to Atlanta

One of the most interesting and welcome items in my prized collection of 1940 Christmas remembrances came from Atlanta, Georgia: a copy of the December issue of *The Atlantan*, with my name and greetings of the season printed in. Wouldn't you say that was something to warm the cockles of ENT's heart? The magazine is edited and published at the United States Penitentiary at Atlanta. And it's good!—good to the last word. The cover is truly handsome, with the title and date line in brown shading, Christmas greetings in gold, and a gold-hearted red poinsettia boldly holding the place of prominence. The size over-all is 8½ by 11 inches. The standard page for major text is in two wide columns; jump pages in three narrower ones. All the makeup is cleverly handled, with some special items in full page measure; one such page is in italic. Headings, "art," spacing, and typography all have been quite carefully worked out to produce a high-grade

total. And, of course, *Proofroom's* critical eye scanned the lines closely, in search for flaws; but the proofreaders had done a good, clean job. The only thing I found was Henry van Dyke's name with a big "V". (If I didn't find something, the editors would think I couldn't have done much looking!) In a word, the prison magazine has grown, as one of its staff writers says, from a small sixteen-page pamphlet to a professional status in matter and form. This same writer's article, on page 31, contains both information and inspiration for all who have at heart the wellbeing of mankind. My editorial conscience bids me remark that the serious articles are better than the fiction—unless the parable "Hitch Hiker," page 17, is to be classed as fiction. In a word, these Atlantians have turned out a swell job in *The Atlantan*, and in behalf of *Proofroom* I send to them grateful acknowledgments and heartiest good wishes as mates of mine in this fascinating business of writing and editing—and proofreading.

Translated Numerals

Can you read "1,100" as "eleven hundred"? In that case, how do you justify the comma? I am a stickler for that—8500, eighty-five hundred; 8,500, eight thousand five hundred. But I can't find, anywhere, any authority to support me, so I go down to ignominious defeat. Surely, the proofreader, like the transgressor, finds the way hard! But your department and articles are a help.—*Delaware*.

Defeat, perhaps; ignominious defeat, no! These are quirky topics that come up in *Proofroom*. Just for fun, let me ask: Why didn't you "call" me for reading "1,100" as "eleven hundred," when I have insisted that "Xmas" does not say "Christmas"? The comma is used conventionally to mark off the thousands; but where one person would write "an 1,100 pound load," another would write "a 1,100 pound load," because, in words, one would say "an eleven hundred pound load"; the other, "a one thousand, one hundred pound load." Frankly, I can't settle this point for others; but for myself, and as a matter of good writing, editing, or editorial proofreading, I do very positively think it is better to sidestep when the numbers come up in running text, just on account of that "a"-or—"an" difficulty. In fact, I think the point is important enough to justify breaking the spell-out rule.



BUILDS TINY PRESS IN HONOR OF GUTENBERG

DEEP RESPECT for the industry of which he has been a part for the past twenty years led Herschel C. Logan, art and advertising director of Consolidated Printing and Stationery Company, Salina, Kansas, to do something special to observe the 500th anniversary. The reproduced photographs show the results.

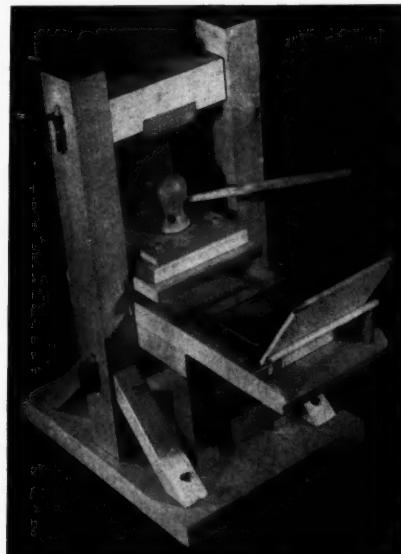
The window display centered major interest in the working model made by Mr. Logan. This display was first used in the firm's windows and then was installed in a Salina bank window. Needless to say, the displays brought forth much comment.

The press, a working model, stands fifteen inches high (including base) and is made out of maple. As there are no pictures of the Gutenberg press, Logan's model was designed from illustrations of restorations of the supposed press; also from pictures of the restoration of the Gutenberg press in the Mainz Museum of printing history.

Mrs. Henry Lewis Bullen provided photostats of the restoration pictures. From these and several other sources Mr. Logan was able to plan the miniature.

A facsimile of original Gutenberg type with its long casting spur is in the right foreground of the display. There is also an old-time composing stick of hardwood without sliding adjustments. In the left foreground are two inking pestles covered with leather and filled with hair or wool, such as Gutenberg used.

A reproduction of printing as done on this working model of an early press is displayed on a pedestal to the left of the press. The background display is made up of a poster supplied by the anniversary committee of the International Association of Printing House Craftsmen, also a



Fifteen-inch model press by Herschel C. Logan

small-size reproduction of a page from the famous 42-line Gutenberg Bible. The display card on the latter explains that the original from which the page was done came from a press like the miniature.

Photographs both of the window display and closeup of the press are by courtesy of C. O. Smith, Salina.

Standard Versus Street English

By EDWARD N. TEALL

• LA-DEEZ AND GENTLEMEN, here we go for a tough job. I sounded the keynote right in that salutation. The Coney Island barker says "la-deez." The dictionary tells you to say "laddizz." The dictionary goes in for that "vowel *y*," which is something ENT, free spirit, simply can't "see" at all. And yet, I have heard persons of culture use it, and it's a favorite of the radio announcers who take most pains with their diction. But the radio fellers are guilty of many affectations, and for a thousand bucks a week on the air they will say many things I feel quite sure they do not say at home.

You recall (no doubt, or at least perhaps) Lowell's organist—what kind of organist was he—musing, was it?—who lets his fingers wander as they list and builds a bridge from Dreamland for his play. (Or words to that effect.) Well, I am not quite so dismally and abysmally remote as that in starting this article with reference to the speech of the Coney Island barker. (If indeed they still do such things and say such things at Coney—where I went as a very small boy, away back in the 1880's, before the beach was infested with shows and barkers.)

I am speaking of a book that was courteously sent to me by either the author or the publishers, in gracious recognition of the authority and standing of the contributions it is my happiness to make to THE INLAND PRINTER's concern for good, sound English—from the printer's point of view. This volume is English Monograph No. 10 of the National Council of English Teachers (query: better, Teachers of English?). The title page is imposing. It is eye-filling, old-fashioned, and Samjohnsonian. I like it. It goes with this kind of a book, in my estimation.

Professor Fries starts off with the statement, in the first sentence of the Preface, that "futile and even harmful practices" have resulted from ignorance of the facts of American speech. The present book is offered as a collection of materials from which usage in popular speech can be studied analytically. It is made in the manner of the Ph.D. The author calls it "a preliminary sketch of the inflections and syntax of American

English with special reference to social class differences." A lot of good people have been used as guinea pigs in the laboratories of the scientific student of language.

In these days of quizzes and contests, everybody knows the first paragraph of the Declaration of Independence—"When in the course of human events," and so on. Professor Fries quotes Uncle Henry Mencken's oversetting of this paragraph into the American vulgate:

When things get so balled up that the people of a country have to cut loose from some other country, and go it on their own hook, without asking no permission from nobody, excepting maybe God Almighty, then they ought to let everybody know why they done it, so that everybody can see they are on the level, and not trying to put nothing over on nobody.

In this passage the professor detects "excessive use of the multiple

negative construction" not matched in any of his laboriously collected examples of Vulgar English. (Be sure not to misunderstand that word "vulgar.") Uncle Henry did exactly what the writers of stories do: he exaggerated, freely and frankly, in order to make his point. The scholarly approach is quite different. It is objective, analytical, and colorless. It seeks exact percentages. It wants to know who uses double negatives; why one person uses them in one set of circumstances but not in another; how frequently their use is the child of actual ignorance of language, and how often it is more or less deliberate, defiant of fixed convention. The scholarly approach is magnificent—but sterile.

There are two kinds of English, standard and common. I agree with Professor Fries when he says this:

The conventional point of view . . . assumes not only that there is a correctness in English language as absolute as that in elementary mathematics but also that the measures of this correctness are very definite rules.

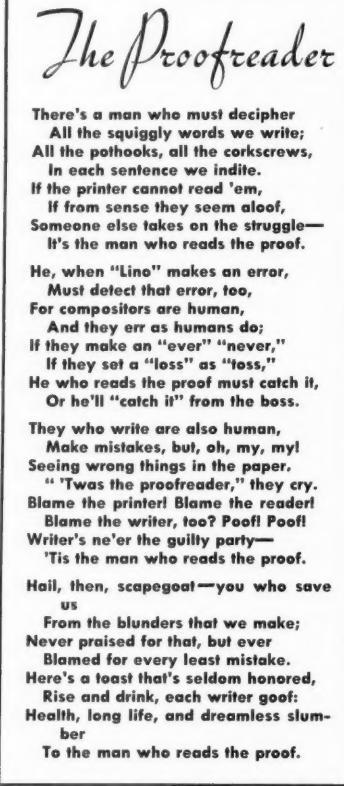
But I positively do not agree with the professor when, in connection with his comment on this view of rightness and wrongness, he goes on:

To this point of view these incorrect forms sanctioned by usage are the "idioms" of language. In all the matters of differing language practices, therefore, those who hold this point of view regard the obligation of the schools as perfectly clear and comparatively simple—the schools must root out the mistakes or errors and cultivate the language uses that are correct according to the rules.

What about the *via media*, the middle way; the way that is safe and comfortable, the way not, let us say, of compromise, but of adjustment, of balance, and accommodation of superficially, not fundamentally, conflicting views? If I were a teacher, I should strive to give my pupils an understanding of academic (rule-book) English—and also an intelligent appreciation of the merits and the defects of the English of "the Pee-pul."

Space is cruelly limited, and is running out fast. So—

It is good not only for teachers but also for parents, for students, and for printers to know what is going on in the schools and colleges. There is a definite and organized movement for "new freedom." It has its good points and its bad points. It rebels against



WRITTEN BY M. H. G., IN THE
TORONTO (ONTARIO) STAR

pedantry. It challenges the assumption of authority. It resists the endeavor to squeeze our noble language into the corsets of formula. But these good things involve opposite dangers—of degenerating liberty into license, of substituting mere whim for the discipline of study, of losing shape and contour in the fog of figures. To the hundred-and-ten-percenter on either side, what I have to say will seem weak, timid, half-and-half. But it is the commonsense view. And it is this:

There is need for "standard" English, and there is room for plain folks' English. Our school teachers need to know both kinds. So do writers, editors, and printers—compositors, copy-holders, proofreaders. Why? Because knowledge of "correct" English and of "vulgar" English means complete understanding of English. Each has something good for users of the other. They should not be regarded as conflicting elements. They are both parts of the pattern of American life.

I miss my guess if they do not increasingly approximate. Not that the farmer is to turn into a pedant, or the college professor to adopt "ain't got none." But with such forces as radio at work, popular English is picking up some of the refinements of educated English, and highbrow English is (a little less readily) endowing itself with some of the vigor of uncultured speech. If you don't believe it, read more critically, listen more sharply. To me the very fact that a university professor of English is making a scientific study of uneducated speech is a straw in the breeze.

What interests me specially is Professor Fries's treatment of what I have called the "noun of identification." He finds these nouns four to one in standard as against vulgar English. Citation No. 8060, standard, is "a school teacher." Citation No. 8028, vulgar, is "my soldier boy." And I am telling you, we haven't got to the bottom of it yet.



Coventry Printers Meet

Coventry, England, the city that was supposed to have been "blown off the map," seems to be functioning as usual, if we may judge from the annual meeting of the Coventry Master Printers' Association, held on December 11. Notes on the meeting show that the usual order of business routine was carried out, new officers were elected, and joint action was taken for renting available office space to continue service.

Stabilizing the Market?

BY E. T. ENGLE

IT is a well known fact that some printers consistently sell their product at relatively low prices; others command a better-than-average price for their goods. Somewhere in between these two extremes is a prevailing level of prices at which the bulk of all printing is sold.

It is this prevailing or market level which most printers attempt to ascertain when they are making a quotation on a competitive job. All too frequently we hear such expressions as: "I just wanted to see how low I would have to go in order to get that order." "So and so is bidding on this job, therefore we must sharpen our pencil and shade our price."

When business is poor and work is scarce, the average printer is forced to meet competitive low-price bids and the market level for printing goes down. On the other hand, when times are good and work is plentiful, Mr. Average Printer finds it unnecessary to enter the competitive field as often as before and the market level for printing grows firmer.

The situation in many respects is analogous to the stock market. Have you ever watched the ticker at a time when the bears were in command? Each succeeding sale is a fraction lower than the previous one until the available supply of stock has been exhausted. Then the bulls step in to test the market. If they cannot force a further reduction in prices, they immediately buy and the cumulative effect forces prices upward.

There are bulls and there are bears in the printing business. As a matter of fact every printer sometimes is bullish and at other times is bearish, depending entirely upon his evaluation of the competition he will encounter. He is a bear when he underestimates his competition; he is a bull when he thinks he has no competition at all.

One important factor distinguishes the bulls and the bears on the stock market from the bulls and the bears in the printing business. The former have accurate knowledge as to the market level of the commodity in which they are dealing.

Printers, on the other hand, have no way of determining the market level of the commodity which they are selling. At best they must guess at it or accept the word of the buyer. Is it any wonder then that quotations sometimes vary 100 per cent?

The first and most important factor in effecting a stabilized market is knowledge of the market level and the conviction that your information is authentic and correct. We buy or sell things at a price which we believe to be the prevailing price. Does anybody believe that a printer would deliberately sell composition for \$2.50 an hour when everybody else was getting \$3.50? Raising his price in turn would tend to increase the prevailing level and the printing market would be stabilized upwards.

A very simple system for determining the prevailing level of printing prices could readily be set up if each printer would keep a record of the time and cost of every operation employed on every job together with the selling price of that job. The aggregate of all such costs divided by the aggregate of all such hours in each department, would give the prevailing price level for each operation. These figures could be disseminated through a central office. Comparisons between the selling prices of various plants could be made without identifying any of the plants but at the same time revealing to each participant his standing in the competitive picture.

It seems reasonable to believe that the printer who has the lowest selling price would be tempted to increase it to somewhere near the prevailing level and this would have the effect of increasing that level.

Meetings, of course, will be necessary. Frequent contacts of this kind will result in greater friendship and closer co-operation.



Now is the time to start
saving for your vacation



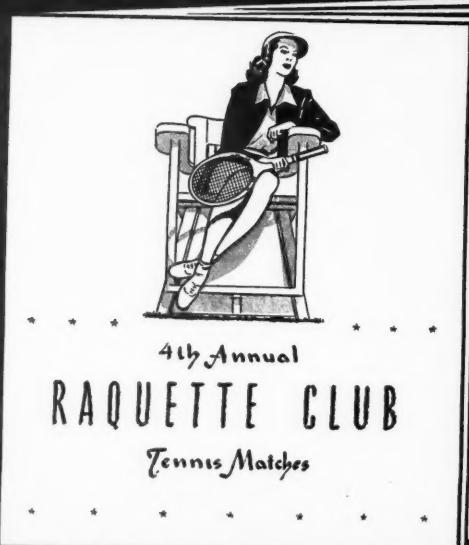
CITY SAVINGS BANK



The water's
Fine
at
WEST END RESORT



A HIT!
WHEN YOU WEAR
CLOTHES TAILEDOR BY
MOORE & MOORE
Tailors



NORTH BY
NOR'EAST
LIES THE
VACATION
SPOT FOR
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**TIMBER TRAILS
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JOHN R. HARTMAN

This page
is repro-
Typeset
good ex-



Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

Gear Streaks on Solids

We are having some trouble with what looks like gear streaks or repeats on a 28 by 42 offset press on solid designs. When printing regular jobs or halftone work, these streaks do not appear. Because of this fact we feel sure that our trouble is not what is generally referred to as gear streaks.—*Pressman, West Holyoke, Massachusetts.*

Gear streaks and repeats when you print your solids indicate that your press has insufficient inking equipment to give enough ink recovery at each impression or revolution. We are presuming that all other factors, such as correct setting of your pressure, dampening rollers, and inking rollers are taken care of.

One important factor in printing solids on the offset press is the adjustment of your ink fountain. To get the best ink distribution, set your fountain so that your doctor roller will have a maximum dwell on the ink fountain roller. Adjust your doctor blade so that a long stroke may be used in preference to a short stroke. A short stroke will give you a heavy narrow film of ink which will not be easily distributed, while a long stroke will give you a lighter and wider film of ink which will help your ink distribution considerably.

Another important factor is consistency of the ink. Have an ink which is of a soft, buttery consistency, with plenty of color and body.

This page of interesting layout specimens is reproduced by courtesy of the American Typesetting Corporation, Chicago, and is a good example of how to promote printing

At all times avoid reducing the ink too thin. On the other hand, avoid ink which has too high a viscosity. Be sure that your ink rollers are in good condition, and also have them set with the proper contact to give the best results: Not too tight, but be sure to have contact at all points.

Use the minimum amount of water to avoid any possibility of ink emulsification and cut down your press speed to a reasonable minimum.

It is also necessary to have your blanket in good condition; not too hard and not too soft. If your blanket is in good condition, and your ink is of the correct consistency, you will have a clean blanket after each revolution of the cylinder.

How Deep Is Deep Etch

How many times can a deep-etch plate be used? We have been considering the possibility of using this process for some of our work. Because of the possible shortage of lithographic plates, owing to present war conditions, we hesitate to start this method of platemaking since we understand that we can only use them a few times because of the etching process.

There seems to be some misunderstanding regarding offset deep-etch plates, the opinion being held that the process must be very expensive because the etching would mean that the plate could only be used once. This, of course, is quite wrong. If the plates were etched deeply as they are in intaglio printing, it would not be possible to print from them on an offset press and to obtain good results. Intaglio offset merely requires the tips of the grain of the plate to be etched away in the printing areas so that they form a comparatively level surface. A depth of no more than 0.0004 is necessary. A point which matters a great deal in determining the quality of the result is that all edges of the work are sharp where the slightly etched portions of the plate join the grained parts that hold the moisture. These factors cause the intaglio plate to give a sharper impression, carry more ink, and, because the image is slightly etched into the plate, it has a much longer life. With reasonable care there is no reason why the plate should not last for an extremely long run providing that the machine and rollers are in correct adjustment.

Dented Blankets

We had the misfortune of getting some very nasty dents in our rubber blanket, the result of a sheet being accidentally twisted up and crease-folded when passing through the machine. The print is deteriorated wherever the indent is very pronounced or severe. Is there any good, easy method of correcting this?

Generally the most satisfactory means of correcting these indents in the blanket is to unfasten the top blanket and trace with a pencil the exact area where the pieces of packing have to be attached.

Use very fine tissue paper for the packing, or very thin French transparent transfer paper. Stick this packing on to the underside of the blanket with a touch of paste. Lay the sheet of packing over the pencil marks and trace the outline of the indent also on the packing; it is then easy to get the exact shape of the indent. If the packing is torn with the fingers instead of being cut with scissors, there is less liability of it showing at the edges. Tearing tapers these edges, if properly done.

There are some proprietary solvents sold for this purpose which act very successfully when applied to the back of the blanket, if it is not too badly injured.

Ink Bleeds on Offset

We are enclosing two samples of scum troubles. This was printed on a new press and occurs with two proprietary fountain etches and our chromic home-mixed solution.

We have been making plates for six years and this seems to occur on any plate for one make of press. We also operate multoliths and those plates run clean. We believe our machine adjustments are right. We have had another offset pressman from an outside shop come in and it occurs with him too. What can you suggest?

The samples you sent to us indicate a definite wash or scum which under ordinary circumstances should not occur when using either one of the proprietary etches you mention in your letter. This is true regardless of the fact that one of your samples

was printed on a newspaper sheet and as a consequence you must have had to reduce your ink to a thinner consistency than usual.

The water fountain etches that you refer to are being used on scores of offset presses every day, with absolute success. The ink you are using may be a contributing factor to this trouble. On the other hand we would advise that you test your water supply and thus find out if there is anything in it which could neutralize the acid content of your water fountain etch. If you have pH control equipment, check on your acid content whenever necessary, thus eliminating any guesswork on this important point.

Feeder Adjustments

I am operating a large offset press which is over ten years old and has been running continuously. For the last few weeks I have been troubled with an unusual amount of wrinkling paper and bad register.

The other day I tried to adjust my feed rolls by placing pieces of tissue paper between the upper and the lower cams and adjusting them so that each one would take hold of the sheet simultaneously. I was surprised to find that four of them did not take hold of the tissue paper at all regardless of in what position they were set. There seemed to be a play between the two cams of about three thousandths of an inch.

I am of the opinion that this was the cause of my recent trouble. The superintendent of our department, who is not a pressman, says that my theory is all wrong, and that I am only using it as an excuse for lack of my ability to fix this trouble. Please tell me through the columns of your technical page whether you think that this variation is the cause of my difficulty or not.

We would suggest that you have your firm call in the manufacturer's press adjuster at an early date. If your press has been running continuously for over ten years there is no doubt considerable wear has taken place on both the upper and the lower cams, and that the ones not touching at all are worn the most. We believe that if you take out the feed plate which covers the lower cams you will find that the small brackets or arms which hold these cams are touching the small plate which is held in position above these rolls by two screws, thus preventing the arm from going any higher and therefore holding the worn cams from contact with the upper ones.

As an emergency expediency we would suggest that you take out



"Inxsy" Likes His I. P.

• One of our regular readers—on the list of those to whom the firm's copy is routed—A. C. Sells, of Atlanta, Georgia, sketched this cartoon. He intimates that he uses THE INLAND PRINTER to show him valuable ideas which are put right into practice. Written on one side of the drawing is this interesting comment:

"I've been around printers' ink for so many years it spurs my esthetic senses to the artist's seventh heaven just to be in the vicinity of a job shop. Accordingly, I'm sending the 'bible of my vocation' an original sketch of my own creation. 'Inxsy,' by the way, likes THE INLAND PRINTER on a par with his discriminating black ink maestro."

these screws and shim up this plate enough to allow the arms to go up without touching the plate. You will then find that your lower cams will be in contact with the upper ones, and be able to readjust them and go ahead without wrinkling or bad register.

This recommendation is only an emergency measure, but it will at least prove whether your contention was the right one.

Cardboard Drying Trouble

Under separate cover I am sending you sample sheets of some of the work I am doing here. I have read your columns in THE INLAND PRINTER and feel that they are a great help to any lithographer who will take advantage of your suggestions, so I am taking advantage of your service.

The carton with a solid yellow gave no trouble with the yellow, but black is spotted where it was absorbed by the sheet that was lying on top of it. I started this run in the afternoon and run two full truck loads. At that time, I had considerable drier in the ink and it dried hard by morning, but the sheets stuck together. This stock came in like so much lumber and was damp at the time it arrived. I had considerable difficulty in feeding it as it was not seasoned. The stock varied from 18 thousandths to 20

thousandths in thickness and the edges were turned down very badly. I would appreciate if you could offer some suggestion in regard to running this quality board without it being spotted. I used a drier in all our colors and did not dope the inks in any way.

One enclosed label gave some difficulty due to the black printed over the solid yellow offsetting on the back of the label and becoming spotted. Is there a way of keeping the ink from sticking, especially when a large black letter is printed over any solid, on label paper that is coated on one side? As before, I did not dope the inks.

On another label enclosed you will note that the blue will rub off. There is a possibility that the ink is not completely dry. When you turn the sheet over it seems as though the ink goes right through the paper and has the appearance that water has been rubbed on the coated side and makes it look soggy. The inks used on this label were made by a reliable company and I also used its drier, and no dopes. The firm I am with feels that the inks are to blame, that the oils soaked into the paper and left only the pigment on top of the sheet, and this rubs off. I feel that the paper is not good quality and that in time the ink will dry hard. One of our customers complains that colors rub off the labels we printed for him. These were printed on the same stock. We do not use cheap ink for our printing. I feel sure that the company is giving us a high-quality ink and I do not have any trouble with bleeding, tinting, or washing. I use the ink straight from the can with possibly a slight addition of 5 per cent varnish and drier mentioned.

Stock is seldom seasoned and most of the jobs are hairline register. We do not have the proper facilities to season paper and you can rest assured that it is not a bed of roses to produce the quality demanded.

You say that cartons came in like a lot of lumber. You are quite right, that is precisely what it is—cheap, chip-back patent coated cardboard, completely unsuited for offset lithographic printing. Good printing is out of the question on such stuff.

If you will take a strong glass and examine the back of this card you will note an extremely rough appearance of very loose character. This is the main cause of your trouble. However, the job you have lithographed on the other side of the sheet would probably cause you some trouble even on a better cardboard. The fact that your cardboard is cheap and unsuitable for the job has certainly intensified your difficulties. By printing a solid yellow underneath your black you have been unable to dry the black either wholly or partly by absorption. Yellow, by the way, is

always a bad drier as it has to dry by oxidation.

This factor in conjunction with the poor quality of cardboard was too much of a handicap for you or anybody else to overcome, especially in view of the fact that you had to pile your sheets. It would have helped you considerably if the yellow had been drawn so that your black would have printed on the white cardboard, thus allowing at least partial absorption of the color when drying.

Not being familiar with the drier you mention in your letter, I cannot judge of its absolute action. Examination of the printed sheet shows it has about the same action as cobalt driers, which would be very bad for this type of job. A paste drier or a liquid japan drier would probably have secured better results.

The same advice in regard to dryers would obtain in printing the black over yellow on the coated stock you speak of. Use of a concentrated black ink is essential in a case like this, thus allowing you to use an absolute minimum of color when over-printing—as in this case.

Here again, your coated paper is of a very poor quality. The base is a ground-wood content. If you will hold the sheet up to the light and look edgeways along the back, you will note thousands of minute whiskers or fibers sticking up. As a matter of fact, you can feel them by simply rubbing your fingers lightly over the surface.

Trying to do a high-class job on poor coated label paper is unwise and foolish, as you and your firm have already proved. You say that there is no question about price in regard to your ink. If not, why use inferior quality cardboard and paper, thus preventing the producing of a satisfactory job?

The slow drying blue on the third sheet I believe is a question of the ink itself. I am of the opinion that a proportion of methyl violet was used in the manufacture of this ink, thus causing considerable delay in the drying, also allowing the varnish to soak into the sheet with the resultant effect you complain of. You will have noticed that the blue has become thoroughly dry by this time which fact carries out your own contention.

Most difficulties would be eliminated if you installed anti-offset spray equipment and this would pay for itself in very short time.

How Etch Depth Controls Reproduction Results

By JOHN T. WRIGLEY

• THE IMPORTANCE of procuring suitable copy as the starting point towards the making of fine quality printing plates was stressed in the January issue. Not many printers realize how much this means to them. They expect their engraver to put qualities such as detail and contrast in their halftones that do not exist in the copy, so that the plates will print clearly and sharply.

To make halftones that will print clear detail in the shadow portions of the plate, the detail must be accentuated in these portions because a certain amount of it is lost in printing, under the best printing conditions on first-quality coated stock. Since this is a known fact, it is easy to understand that halftones made for other than good coated papers must have more detail, defined by more tone separation. An excellent rule is that the copy should have more and more contrast and separation of tone as we use a coarser screen. The same rule will apply to the making of the plate.

For example, halftones made 120-screen for second- or third-grade enamels, super, machine-finished, or dull-coated stocks, should have more tone separation than halftones made 133-screen for first-grade enamels. As we go down the list the coarser surfaced stocks and coarser screen plates must have more and more

constant watching of those who order it for reproduction purposes, if detail is expected in halftone reproduction by any process.

There is a growing demand for a particular type of photographic print that is suited to the requirements of the engraver and that will reproduce well. More attention is being paid to this important point in making commercial photographs. The present day photographers are making a special type of print for reproduction which is far more suitable for engraving purposes than just the average good picture, and requires much less artist's retouching. Compared with the regular run of good prints, such photographs prepared in particular for fine- or coarse-screen halftone engraving, are much better investment and more satisfactory to the buyer in the end.

The writer has never considered a halftone as a good printing plate unless it has been etched to the standard of halftone depth as decided upon by the American Photo-Engravers' Association. The success or failure of a halftone to print satisfactorily, even after the matter of tone separation has been taken care of, will depend on whether it has been etched to at least these depth requirements. Printed here is a chart of the depth standards of the American Photo-Engravers' Association.

Screen:	55	85	100	100	120	133	150	175
Tone values	Zinc	Zinc	Zinc	Copper	Copper	Copper	Copper	Copper
Highlights	8.0	4.6	3.2	2.6	2.5	2.3	2.2	1.8
Middletones	5.0	3.1	2.2	1.8	1.7	1.6	1.4	1.0
Shadows	3.0	2.2	1.4	1.0	0.9	0.9	0.9	0.6

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Adoption of these standards will result in printing plates giving best reproductions

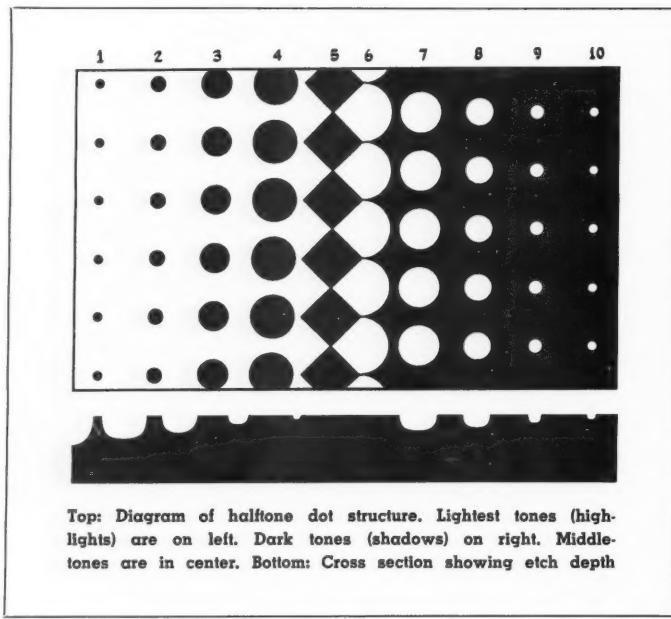
exaggerated detail and tone separation on the finished plate.

Whether the copy is a drawing in wash, pencil, crayon, charcoal, a combination of these, or a photograph, it should be prepared with the right amount of contrast, detail, and separation of tone. Photographic copy needs the attention and con-

Since publication of these depth standards some years ago, printing processes and methods in letterpress printing, electrotyping, and stereotyping, have undergone some change toward the betterment of the final printed sheet and higher production. The changes in the foregoing processes have affected photoengraving

engraving processes and methods. Modern photoengravers have kept pace with the changes made in the other industries, and furthermore have developed several important processes and methods which have assisted in stepping up production of

next to the deepest blacks, which are represented by numbers 9 and 10. The tones from 5 to 8 (middle-gray tones) must be separated from the blacks, if we are to expect detail to print clearly. These must be more and more exaggerated as we go into



printing, with an improvement in quality in almost every instance.

During the course of these changes it has been found necessary to deviate from the recognized depth standards, in some respects, so that today we may find a slight difference in the depth standard requirements of several leading publishing and printing plants. The reason for this is that there is a difference in the printing and electrotyping equipment and methods which may of necessity require a particular type of printing plate, this having been worked out after considerable research.

Be that as it may, any change or difference of opinion in the matter of halftone depths, has not caused any amount of upset in the trade or difficulty to engravers. They comply with all standards as requested as a matter of course. Halftones etched to the depths given in the above table will print satisfactorily as far as depth is concerned.

In the illustration of a cross-section of a halftone plate, I have included a key to the dots, the proportionate sizes of which control detail and tone separation. Tones numbered 5, 6, 7, and 8, are the tones

the coarser-screen plates. In other words, the coarser the screen used, the more separated these tones should be. How much these tones should be separated depends upon the kind of paper, the type of press, and method of printing used.

To give a more natural, photographic effect to the reproduction, a halftone copy should be prepared with as near the correct amount of tone distinction in it as possible.



Illustrating the tones described in text and diagrammed in numbered drawing above

Otherwise the engraver must resort to extra hand-etching, which is generally charged for, and the final results are not as pleasing.

To make halftones that will print easily, good depth of etching and type-high requirements are about all that is necessary. To make halftones that will print sharp clear detail, as brilliant as a piece of cut glass, the following important points must be taken into consideration.

The copy should be prepared with the amount of contrast, detail, and tone separation considered necessary by the engraver for the screen that he will use. The screen should be determined by the engraver by proofing a test plate, preferably on an engraver's test (cylinder style) press, printed on the stock to be used, if possible. The printer should inform the engraver if he intends to print from engravings, electrotypes, or stereotypes, plastic or rubber plates. The type and approximate speed of the printing press, and other factors, should be known to the engraver. The engraver should proof his plates on the stock and with the ink to be used, and in doing so carry a normal amount of ink.

If printers will watch the above points and when ordering plates cooperate with their engraver, they will get finer printing plates. If either the printer or the engraver thinks he may depend on luck, he may as well go up on the shelf. Fine halftone printing, admired by all members of the graphic arts, is not produced by accident or luck. Fine halftone printing is the result of the combined efforts of men who get together, study, plan, and execute their part of the job in complete understanding and with honesty.



Clean Type Cuts Costs

"As simple a thing as clean type can make a lot of difference in shop expense and production cost, to say nothing of a difference in the quality of printing," says E. M. Biggers, a successful printer in Houston, Texas, operating Biggers Printing Company.

This printing firm keeps a lye bath and as soon as any job is finished and taken off the press, the form is unlocked, tied up and dipped into this lye solution. The form then is rinsed thoroughly, wiped off with a gasoline cloth, and placed ready for breaking down. If the job is one to hold, it is properly stored; if it is to be broken down, it is placed ready for this work in spare time. In either case, the thorough cleaning is done promptly once the run is finished.

By cleaning type properly, the ink is not allowed to dry and set. The metal stands up better and the type face lasts several times longer than it would if it were put away dirty and cleaned up only when ready for distribution or for re-use.—C.N.T.

New Books for Printers



Books reviewed here may be ordered direct from the I.P. Book Department

HOW TO MAKE TYPE READABLE comes from two professors at the University of Michigan who have done a fine job of smashing some of the typographical fetishes of the printing field. The book, by Donald G. Paterson and Miles A. Tinker, is the result of twelve years of studying reactions to type faces. The findings are developed from 66,000 tests on scientific standards of selection and arrangement of type. They found "frequent flat contradictions between the 'facts' and common-sense notions, printing practices, and wide-spread theory about 'good' typography."

For one thing, the professors find, to at least their own satisfaction, that the ancient stand-pat maximum three-inch width does not hold water. It was found that there is mighty little difference in speed of reading longer or shorter lines. They find an "amazing flexibility and adaptability of the human eye in its capacity to adjust to a bewildering variety of typographical arrangements." It was also discovered that there is only slight retardation in italic type.

Probably there is no more surprising statement in the entire book than: "There is no proof that type faces in common use are not equally legible."

All data are arranged with charts so the reader can check about any typographical question and find his own answer. He can also get facts on effects of color, widths of margin, finish of paper, and so on. The book contains 209 pages, and may be purchased from THE INLAND PRINTER for \$2.50.



WINGS FOR WORDS, by Douglas C. McMurtrie, tells in fiction style the history of Gutenberg's invention of movable type. Although the book is for popular consumption, it is one which the printer will not only want to read, but to pass on to friends and customers. Mr. McMurtrie has condensed his historical knowledge of printing into the 160-page story. Of even more importance, he has given the printing art a glamour and romance which does credit to traditions of the craft. One way he has done this is through character portrayal of the determined and likable inventor, Johann Gutenberg, from boyhood.

There are no dull sections in the story. The entire work is simply but well written—fascinating reading for young people, making this a book well worth contributing to a high-school library. Such a contribution will help to produce future business men with a better understanding of the skill commanded by a good printer. The book breeds respect for the graphic arts. Until a layman has read this living historical work, it is well nigh impossible for him to understand all of the steps which had to be taken, and the experimentation which

must have preceded separate type characters of uniform height and of widths varied to the individual faces. The book makes real the seemingly impossible task of printing a Bible in those days.

A separate section at the end of the story gives a list of important dates in printing, explains the mechanics of early printing and reproduces pages from the earliest books.

The book is well illustrated in two colors, is durably cloth bound, and sells for \$2.00 postpaid.



THE NEW SYSTEM LINOTYPE OPERATING HANDBOOK, by B. N. Fryer, is for the novice linotype operator. The author not only wrote the contents, but also designed the book, set the type, and published the job.

In the twenty-two chapters, covering 180 pages, the learner finds himself piloted, step by step, through a detailed description of functional details of the composing machine, tricks in learning which the author has discovered as aids to becoming a finished operator in shorter time. Hints are given on adjustments, care of the machine, and the technique of touch operating, with a system for speed attainment. The final chapters contain useful shop-practice suggestions, mechanical tips, data on word division, and compounding.

Taking advantage of modern textbook latitude, the handbook comes in eight convenient sections fitted into a durable slipcase which may be carried in the pocket. The sections, measuring 4 1/4 by 7 inches, fit readily on the copy tray of the machine so that the exercises may be easily followed. This set of lessons and composing machine facts may be obtained direct from the author, B. N. Fryer, Newspaper News, Warwick Building, Sydney, Australia, at a price of 12/6 in Australian funds or from the book department of THE INLAND PRINTER for \$2, postpaid.



THE BINDING OF BOOKS is prepared, evidently, with a view to providing a work that can be used as a text book in schools of printing. This new book on binding also should have a wide appeal to the practical worker or the craftsman who is interested in doing small jobs of bookbinding. It opens up a field for both amateur and expert.

The authors, Kenneth F. Perry and Clarence T. Baab, are both practical binders, and both have instructed classes in bookbinding at the Colorado State College of Education for a number of years. Their aim in preparing the material for this book has been to show that books can be bound skilfully, also that they can be repaired, with the tools and equipment to be found in the aver-

age school or home workshop. Also, they have given instructions, with diagrams, for making some required equipment.

The book is divided into two parts, the first part being arranged in question-and-answer form, covering many specific questions which may confront the worker. Thus, following the introduction, we find "In How Many Ways May Books Be Bound?" The answer covers quarter, half, three-quarter, and full bound books, and includes material pertaining to standard binding fabrics. Then follow other questions, such as how different types of books are bound, what determines the amount of repairs a book needs, and so on.

Succeeding chapters in the first part cover tools and equipment, materials and supplies, some of the problems of binding, repairing of books, and some projects which can be worked out.

Part 2 presents step-by-step procedure in the binding of all types of books.

Prefusely illustrated with plates and diagrams, the book itself presents an excellent example of bookmaking.

It contains 160 pages, hard binding; price \$2.00. May be ordered through THE INLAND PRINTER.—H. B. H.



UNIFORM ACCOUNTING AND COST SYSTEM FOR LITHOGRAPHERS is a new manual published by The National Association of Photo-Lithographers prepared under direct authorship of William Arthur Clark, a certified public accountant. It furnishes the proper data for a correct breakdown of all factors entering into costs of an offset or lithograph job, starting with the estimate blank, specifications sheet, and job ticket. It provides all sample forms necessary to provide the skeleton for accurate cost figures. These include not only all office summaries but even a model set of accounting sheets.

There is no attempt to supply "par" figures. The book aims only to provide each plant with accurate production costs broken down to the average on all jobs, for every major operation in the process.

"Uniform Accounting and Cost System for Lithographers" is spiral bound with a durable paper cover, size 9 1/4 by 12 inches, price \$10.00. Postage is free in the United States; add postage for 20 ounces for other locations.



TYPOLOGIA, by Frederic W. Goudy, carries the subtitle "Studies in Type Design and Type Making." It is printed in University of California Old Style, designed by the author, Frederic W. Goudy. This face, appearing for the first time in "Typologia," is for exclusive use of the university.

Here is a real once-in-a-decade book. Doctor Goudy wrote it to fill the gap in published data on aims, purposes, production methods, and also the needs which bring about our new type faces. Facts are covered in twelve chapters: Books Before Printing, The First Types, The Force of Tradition, What Type Is, The Story of a Type, The Design of Types, The Designer's Problem, Details of Construction, Making Patterns, Matrix Engraving, Legibility of Type, and Fine Printing.

One of the interesting sections of the book expresses the author's belief that the best types are the newer forms based on shapes fixed by tradition. Life and vigor are given these shapes; also restraint, poise, and a pleasing quality.

Another section, fascinating to craftsmen, shows the extreme patience with which Goudy works out problems of design, pattern cutting, and matrix engraving. His unyielding purpose is well shown by his refusal to accept defeat when fire gutted his studio and designs of University of California Old Style.

The final chapter, titled Fine Printing, sparkles with the author's philosophy. It promotes high-quality printing.

"Typologia" is 7 by 10½ inches, has 170 pages, and is a keepsake priced at \$3.00, postpaid.



ORIGIN OF PRINTING IN EUROPE, by Pierce Butler, is the result of twenty years of research by the author, the Professor of Bibliographical History, the University of Chicago. It differs from other books on the invention of printing in that the author is neither a printer nor historian. His subject is covered as a lover of popular books.

The 155-page book shows real capacity to picture the times when manuscripts were copied by hand. It explains the troubles and drawbacks of handwritten books in such a way that the reader can understand why book mortality was so high, and why scholars aimed to memorize rather than apply.

Development of printing mechanics is well handled so the general reader can understand. Drawings show how letters were cast. Plates reproducing early manuscripts illustrate how types varied and were corrected when battered or worn. The author also explains early type makeready and the part played by the paper industry.

Extensive historical references to originators of printing are quoted so the reader may come to his own conclusions on conflicting claims. The quotations also show the early traditions.

Copies of "The Origin of Printing in Europe" may be bought through the book department of THE INLAND PRINTER for \$1.50 each, postpaid.



CANADIAN BOOK OF PRINTING reports the results of an interesting co-operative enterprise. The subtitle is a little more descriptive—"How Printing Came to Canada, and the Story of the Graphic Arts, Told Mainly in Pictures."

This book was actually forced into being, and here's how: The Toronto

committee in charge of the 500th anniversary of the invention of printing conceived the idea that it would be a fitting climax to the anniversary exercises to have "Printing" used as the subject of projects, or contests, in the public and high schools during the 1940-1941 term. School authorities agreed. The plan created such a great demand on the libraries that some means had to be provided to enable students to get the information they required. Hence the book, published jointly by the Toronto Public Libraries and the 500th Anniversary Committee.

It is an excellent contribution to the literature of printing. In two sections, the first historical, the second practical, the text has been kept brief, while illustrations and reproductions of early pieces have been used freely.

Starting with "Before Books Were Printed," where we find material about early Chinese printing, also European manuscript books, the work leads into "The Invention of Typography," then "Printing Comes to the New World," tracing the introduction of printing,

first, into Mexico, then into the Colonies, and on to "Printing Comes to Canada." Under this latter heading it is shown that the printing press entered Canada at Halifax, in Nova Scotia, by Bartholomew Green, of Boston, deciding to move his printing office up the coast and arriving in Halifax in the fall of 1751. Green died, unfortunately, before being able to get started, and his former Boston partner, John Bushell, went to Halifax to start the business, the first production being *The Halifax Gazette*, issued on March 23, 1752.

The spread of printing throughout the dominion is traced until we reach "Printing Appears on the Canadian Pacific Coast," this event occurring with the gold rush of 1858.

Section 2, "The Practice of Printing," starts with type design and takes the reader through the different processes, including the making of printing ink.

An important, valuable feature is the extent to which references to other more complete works are given for the benefit of those desiring to go further into the subject.—H.B.H.

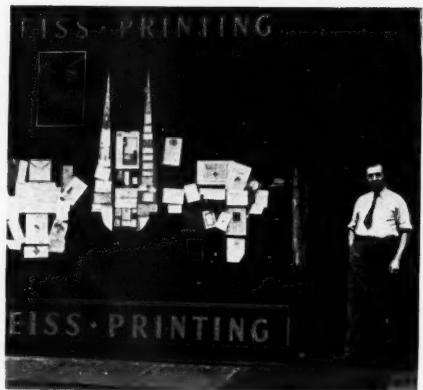
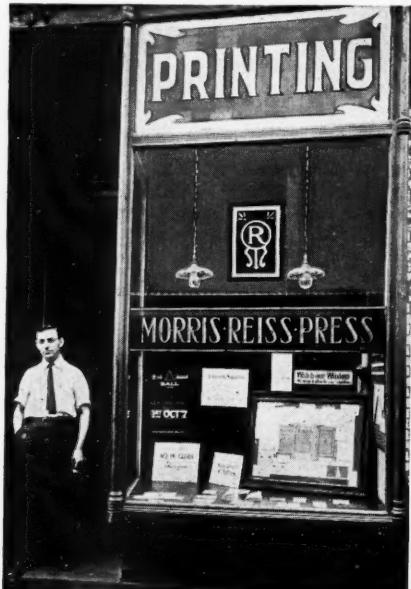
TWENTY-FIVE YEARS OF SELF-DEVELOPMENT

• A QUARTER of a century in business is fairly meaningless, unless there is some evidence that each one of those years was a milestone of progress. To become mature as a business man is a fair accomplishment. On the other hand, if there is evidence of steadily growing craftsmanship, and constant changes in the organization to keep abreast of developments within the field, then the proprietor has reason to point with pride to his twenty-five milestones.

Back in 1915 a photograph was taken of Morris Reiss standing in the door of his newly opened New York City print shop. By combining self-development and industrial development, the firm has grown in both skill and reputation.

He reads thoroughly, then files, each issue of THE INLAND PRINTER, is a Specimen Review fan, and he checks up on himself by submitting his work for criticism; in fact, is a veteran contributor. He has been a subscriber for thirty-six years, by our records.

One of the fine ideas used by Mr. Reiss is to save the customer's original copy and mount it with the "Reiss-set" and re-run job. Letterheads of good and mediocre quality are shown with the new letterhead which has been made to live and speak eloquently through changes in both layout and typography. Business cards, some of which could have come out of a child's printing press, are shown transformed. They sparkle, they have character. Such mounted proofs are undeniable evidence of high standards of craftsmanship. They help to make a business grow—with each year a milestone of progress.



The Pressroom

BY EUGENE ST. JOHN

*Questions relating to pressroom problems are solicited
and will be answered by mail if an addressed and stamped envelope is enclosed*

Causes for Wrinkles

Enclosed are sample doilies which we are running on our offset office-appliance machine. We have in the past printed these very successfully but you can see from our samples that when they pass through our machine they are wrinkled.

Wrinkles may be caused from sheets which have lost their rectangularity due to atmospheric conditions and the excess dimension is often squeezed out in a wrinkle. Or the cause may lie in excessive and unequal impression, in which case the sheet is swung. Part of the cause may lie in the unequal margin which seems to indicate the sheet is not feeding with its edge parallel to the guides.

Imposition Problems

I am having some difficulty figuring out mathematically how to lock up two forms of unequal size in one chase so that after printing, when the sheet is cut in half, both forms will be centered on their sheets. Also, have you any information as to short cuts in figuring fractions for the above matter? I am aware of the method of figuring from center of page to center of page but I understand that there is a more involved but more precise method.

For an interesting coverage of imposition we recommend the "Science of Imposition," by Reed, for sale by THE INLAND PRINTER.

We are not sure that we understand your problem. Do you mean that both forms are not of standard size? If so, you could get pretty close to precision on a lineup table, glass with lights beneath. Another method is by means of a ruled position sheet — by moving a proof of each form about until it is in the correct position optically. First, cut the sheet in half and move proof of one form into satisfactory position, then repeat this procedure with proof of other form and half sheet. When okay, move the two half sheets into contact at the edges where the sheet had been bisected. The resulting picture is your layout. The best practice is to make

such layouts before sending copy to the composing room.

We know of no short cuts in figuring out positions of odd-shaped forms. The correct optical position governs, and as that varies on a sheet of given size, according to changes in the dimensions of the form, it is largely a matter of judging with the eye. You may find some suggestions in the various slide rules and wheels.

Aluminum Cigar Tubes

We are sending you under separate cover an aluminum cigar tube sent us by a client. He wishes to secure information pertaining to a press that would print individual names on these tubes after the tube is made up.

We suggest that you consult the manufacturer of the machine used to print on and make up collapsible tubes. He is most likely to know of the best available machine for imprinting rounded objects such as the one you name.

Ink for Tea Cartons

Because of the war many tea firms are unable to use tin foil to wrap their tea and, naturally, they are turning to some other method. Cartons are considered very favorably but must contain no material that will in any way leave a taste, or the least suggestion of a smell, in connection with the tea. We find that inks we have so far been able to secure leave a taint. We have been told that there is a lacquer ink that can be used for printing on cardboard that is absolutely odorless. Do you know a lacquer ink that could be used in the ordinary way on printing presses, that would be odorless?

In this country we find tea sold in chain stores packed in ordinary paper bags (not printed) which in turn are stuffed in ordinary cartons, generally printed in two or three colors. Apparently these inks must be satisfactory to consumers and purveyors of the tea; that is, free from the faults you name. These inks are made by the inkmakers advertising in THE INLAND PRINTER, who will be pleased to supply information.

Criticism Requested

Attached are engravers' proofs, our press proofs, and the completed work of a four-color process job we finished last week. We would like to have your opinion on this job as to the class of work and if the job we turned out is worth crowing about. If the job does not look satisfactory, please do not hesitate to give us your opinion as you see it.

We do not know whether the two blemishes that show on the two copies that you sent us appear on all or the majority of the sheets which the customer received. One is lack of satisfactory register, and the other is noticeable offset. Aside from these faults, the job is up to standard and well printed. As above noted, if the misregister and offset are spread throughout the job, it is not worth crowing about.

Platen Die-Cutting

What book do you recommend for information on die-cutting to be done on a platen press?

We know of no handbook available on the subject. The work may be done as follows: Send exact specifications to a diemaker. Either instruct him to glue stripping rubber on the wood around the die or get a sheet of sponge rubber often used for stripping. If you purpose to do quite a volume of this work, the platen should be fitted with a sheet of metal about .025-inch thick. While brass and galvanized iron are used, saw steel is the best. The metal sheet is held by four countersunk screws, one at each corner of the platen. The makeready is placed beneath the metal plate, not back of the die. Quads or other gages may be glued on the metal plate. An extra quad may be placed behind each gage and in contact with it to brace it when cardboard is being die-cut.

Ordinarily the diemaker glues bits of stripping rubber around the die. If you prefer a single sheet of sponge rubber, it may be coated with rubber-to-wood cement and placed up to gages, after which the press is

turned on impression, when the rubber will adhere to the wood surrounding the die. Sponge rubber is quite effective for stripping the die-cut sheet from the die.

When cutting only, it is customary to cut against the metal plate, with just enough squeeze to cut through the stock. When cutting and creasing (scoring) in one impression, a thin sheet of chipboard is glued on the metal plate. After an inked print of all the rules has been made on the chipboard, it is beveled downward toward the print of the cutting rule but cut straight down (vertically) to the metal plate alongside the print of the scoring rules. This permits smooth scoring without breaking the surface of coated card.

Decorating Thin Mica

The metal film on the enclosed mica sheets has been applied by spraying a silvering solution and subsequently firing to effect a good bonding of silver to mica. Due to the large loss of the expensive silvering solution, we would like to apply the silver film by means of printing, possibly using an ink in the form of a paste. Please advise us which method of printing would be best suited for applying the film of silver, especially bearing in mind that it must be continuous. We have rather seriously considered the intaglio method and, as possible alternatives, the relief- or cameoplate, and the copper-plate methods. We have tried the silk-screen process, using the finest available screen, but found it not suitable because this method produces a thick film which, after firing, is characterized by flakiness and poor adherence to the mica.

Because of the fragility of these thin sheets of mica it is possible that you may not be able to utilize any printing method, as the squeeze required in printing would spoil the mica. You may be confined to spraying, silk-screen, or another method than letterpress. However, if you will consult the ink manufacturers advertising in **THE INLAND PRINTER**, you may ascertain the best method of decorating thin sheets of mica with a small solid form.

Basic Plate Trouble

We would appreciate it very much if you would tell us what is wrong with the enclosed sheet, whether you think it is the plates that are badly etched, the makeready, the printing, or the ink used.

While some possible improvement in the makeready, printing, and ink would help, the basic cause lies in the plate. The lettering is not sufficiently sharp and clear and many characters are imperfect.

Offset Ink Permanence

We have had the question as to whether offset ink will last as well as letterpress ink on enameled or other suitable stock for school annuals. Will you please answer this?

Offset inks of good grade are among the very best printing inks made both in respect of quality of materials and care in manufacturing and, if you will use an ink suited to your press and the stock, you may count on its lasting quality. Send your inkmaker sample of the stock, proof, and name of press.

Removing of Errata

I would be very grateful if you could advise me of any way to erase errata on a printed sheet without damaging the stock too much.

There is no practicable method, except erasure, and that will show on the surface of the stock.

High-gloss Offset Ink

We print greaseproof food inserts by letterpress (samples enclosed). We have been told that this type of label can be and is being printed offset. We would like to know if this is true and can one

get the gloss with offset that we are getting with letterpress.

High-gloss inks have been used on the offset press for some time. For reliable information as to comparison with your product, may we suggest that you consult the manufacturers of offset presses? They will be pleased to send you samples of labels with gloss done on offset presses?

Roller Heating Theory

At a recent meeting glue-glycerin rollers were discussed and a statement was made that rollers will melt at 100 degrees. It was also stated that rollers heat from the core outward when they are about to run down. Are these statements in accordance with the facts?

For correct information, suggest that you consult the maker of rollers you are now using. It is generally held that rollers may be expected to run down at 120 degrees—and possibly at lower temperatures if the humidity is excessive. At least one printing press has hollow roller cores which should be kept filled with oil to protect the rollers against overheating and running down. This



"In the Days That Wuz"—The Family Newspaper

Cartoon by John T. Nolf, Printer-Artist

leads to the deduction that the roller may heat from the core out if the core and driving parts are not properly lubricated. Others claim that, with proper lubrication, the friction that makes the heat and causes the roller to melt comes from setting the rollers too hard against form, plate, and vibrators.

More Tone Contrast

What's wrong with the enclosed greeting card? New rollers and halftone black ink were used. Customer thought the background should print black like the Old English type and throw the faces lighter in contrast. When I used more ink the highlights filled up and looked worse than the sample enclosed. Can you straighten me out?

The customer's contention that the near solids should print solid is a common one but impossible as you may prove to him by having him scan the print with a glass. He will see that the screen yields near solids and not solids. However, somewhat better contrast of tones may be had if you will graduate the impression to the various tones, relieving the squeeze on the highlights until they are about to print broken, and increasing pressure as required on the middle tones and near solids. After you have applied a properly graduated cut overlay, following the preliminary leveling overlays, and have used the proper supply of ink, you have done your part. Then the buyer has no legitimate complaint.



Reconditioning a Press

In a recent address Gordon Montgomery, of the Miller Printing Machinery Company, emphasized the precision found in a modern printing press. He developed the argument that it should carefully be considered, in the light of expert advice, whether it is profitable to recondition an old press even to higher standards of precision than obtained when it was built—if the old press cannot profitably compete with the press of today. Mr. Montgomery conceded that such a reconditioned old press might be used on forms principally halftones requiring considerable makeready coupled with very short runs of a few hundred copies. Except for such or similar work where printing speed is of minor importance, he said it should carefully be considered whether it is more profitable to recondition an old press or purchase a modern one.

Cylinder Press Varnishing Hints

By EUGENE ST. JOHN

- MANY PRINTERS OVERLOOK a good source of profit by not doing their own varnishing. Most job cylinder presses will do this work. Altogether too many printers have permitted themselves to slip behind the times by not realizing what has been going on in simplified varnishing methods, and not appreciating the recent fine substitute in gloss inks.

Any firms having a job cylinder press and producing labels in great volume will find it pays to look into the best method of varnishing, especially since they are at least partly equipped for the work. Sheets which are to be almost entirely covered with varnish—that is, the blank paper of the margins around the individual labels is to be varnished as well as the printed labels, may be done on a roller coating cylinder varnishing machine. One way to varnish

any great volume of labels is to equip with one of these varnishing machines which may be had in a number of sizes to fit the various makes of job cylinder presses. A standard accessory used with the varnishing machine is a drying oven. Spirit varnish is commonly applied on the varnishing machine.

Another method is to have a cut made, zinc, electrotype, or rubber, large enough to cover nearly all the surface of the sheet, and print overprint varnish on the labels on the job cylinder press. Should a large cut tax the coverage of the standard equipment, simply add an auxiliary roller.

If it is not necessary that the blank margins of each label be varnished, consider the high-gloss label inks so popular at present. These inks have so much gloss that the varnishing operation may be omitted without spoiling the good appearance of the label. A very large volume of labels warrants looking into the possibility of using high-gloss label inks and saving the cost of the varnishing. A non-offset spray gun must be used with high-gloss inks to avoid offsetting and sticking. This is really the up-to-date way of producing labels. It produces good results, too.

You have doubtless noticed that coated-one-side label paper varies in finish, sometimes from one lot to another, and at times there is a variation in the finish of parts of a single shipment. Some of the sheets have a hard, tinny finish, others have a soft, mellow feel, and still a third sort lies between the hard and the soft finish. Whenever possible try to run each sort of finished paper separately. It is very important that label ink, to be later varnished or overprinted with varnish, be suited to the paper and the press. The ink should smoothly cover the printing plate without any tendency to fill or cake, and leave the plate clean after the impression without any tendency either to pick the paper or show mottled. In other words, the ink to be varnished should perform well on the press and lay nicely on the paper so that the varnish can show to advantage. Any fault in the printing will show under the varnish. The printed inks should be bone dry before varnishing or printing overprint varnish.

COPPER RIVETS

By O. BYRON COPPER

- I've seen some printers that were good looking—and others that were only good to look at.
- A printer is just as good as other folks—so long as he behaves as well.
- Talk about essential industries—aren't we printers the nation's money-makers?
- The mere matter of personal courage and self-control makes the difference between the sinner and the saint.
- It's the exceptional printer, indeed, whose troubles are not chiefly of his own making, and largely exaggerated.
- To men in what other calling does accuracy mean more than to the printer?
- A long-headed printer is seldom short on ideas.
- All that printer knows who talks too much could be told in a very few words.
- The printer of greatest self-respect is one who has made himself worthy of respect.
- Remember, you printers, a rambling mind is a mighty poor thing with which to pursue truth.

Be on your guard and feel your way along on the first few varnishing runs on your job cylinder press until you get the hang of it. In winter it is well to allow the incoming paper to remain in the wraps until it is at the pressroom temperature. While you are breaking in on this work, run the sheets into racks in low piles at first and wake the sheets up every few hours, not only shortly after printing but later to make sure the varnish does not cause the sheets to stick together. Care in this respect may save much spoiled work.

Be careful not to use more varnish than is needed to cover smoothly and completely. It is a common mistake on the part of beginners to use an excess of varnish. To do so not only does not improve appearance but may cause the labels to stick together. Of course, this means careful and thorough makeready when running overprint varnish on large areas on the press. The overprint varnish run should be made without stops, if possible, to avoid a tendency to dry, common to this varnish when it stands very long. It is a good plan to make ready the overprint varnish plate with ink on the press so that any defects in makeready may be noticed and corrected. Then the press may be washed up and the varnish run made without stops to complete makeready which may not be thorough unless done first with ink.

By holding the freshly varnished sheet at an angle to the light you will soon be able to tell when the varnish is covering well, also when too much varnish is being used.

The business of running the sheets into shallow racks and waking the sheets up at frequent intervals—until you learn from experience just how many sheets safely may be run in a rack and just how often each lot of labels should be winded—is of prime importance. No rules can substitute for experience owing to variations in the inks, varnishes, and atmospheric conditions. Take no rash chances.

This also applies to winding the sheets at intervals well after printing of the overprint varnish is completed—when the ordinary job would be forgotten. As a matter of fact, a varnished job should be watched until the final operation of cutting is completed when the printer may hope to forget the job. Even after cutting and packing, varnished labels have stuck together.

Top-Flight Craftsmen

★★

★★★★★ **No. 10** ★★★★



AMOS W. BISHOP

• IT HAPPENED one night about thirteen years ago that Amos William Bishop, then superintendent of the University of Chicago Press, was introduced as guest speaker at an educational meeting of the Chicago Club of Printing House Craftsmen. In his informative talk he explained how certain production problems had been solved in the university plant.

After the talk, the club members asked questions which the erudite gentleman answered in plain printers' language. The club members discovered in Bishop a true craftsman who was willing to share his knowledge, and Bishop decided that he ought to belong to the group of alert executives of printing and lithographic establishments. So he applied for membership in the club and in due time his application was favorably acted upon by the investigating committee, after which the club formally approved his application and received him into membership.

He was at once placed upon the educational committee, later became vice-chairman, then chairman, then he took other positions and step by step was elevated to the presidency of the club where he served with distinction. He has only missed one annual international convention since he began to attend these educational affairs, about nine or ten years ago, and has been and is one of the "regulars" in his attendance at the Chicago club meetings.

Mr. Bishop had a varied experience in the printing industry, prior to his having become connected with the University of Chicago Press twenty-four years ago. He has learned a lot about printing and newspaper work in small shops, not found in books

or taught in schools. Much he has learned from THE INLAND PRINTER.

It seems now that when he was put on the payroll of the university, he decided to take a post-graduate course at that place for the rest of his life. He started as an estimator in 1917, and after two years became superintendent of the plant. Then in 1935, he also assumed the management of the mechanical organization.

The University of Chicago Press is different from commercial plants. Requirements for the printing of books, brochures, scientific journals in ancient and modern languages, plus references and footnotes, are seemingly so complicated that it takes a 400-page "Manual of Style" to keep authors, compositors, and proofreaders informed about where to cross their "t's" and dot their "i's", and place the proper accents in composing type in the various languages. For instance, one chapter in the book is headed: "Rules for Composition in Greek." How much Bishop knows about Greek, or Assyrian or other of the ancient languages has not been ascertained. However, it is known that he and others in that organization produce books which have frequently been included among "Fifty Best Books of the Year," and exhibited throughout the country.

Bishop is a product of the Prairie State, having been born in Iroquois County. It was in Cissna Park, in that county—about eighty miles from Chicago, where he got his first job in a newspaper office at the age of seventeen. From this and about ten other jobs he learned what he knew about printing before he became connected with the university. He learned to be a compositor and a pressman, became a foreman, and even was a publisher for a short time. Cities and towns in Illinois in which he worked included Cissna Park, Rossville, Hooperston, Danville, Bloomington, and Kankakee. Six months was the shortest time he held a job "downstate" and eight years the longest, that being as foreman of a newspaper and job plant then owned by Len Small, who some years later was governor of Illinois.

Other than the Craftsmen's "share your knowledge" movement, Mr. Bishop is interested in the Chicago School of Printing and Lithography, of whose governing committee he is member. Of course he has his interests outside of the industry—hobby, social and church connections, and his family—but that's another story.

IP

B R E V I T I E S

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure *

• WILLIAM J. "BILLY" MYERS has gone up in the printing field. He was asked to change from the salesmanship to assisting in telephone sales and promotion work for Blake, Moffitt & Towne, of Los Angeles, where he has been a sales representative for the past fifteen years. Prior to that time, Mr. Myers was in a paper jobbing house in Chicago. During his years in the graphic arts field he has been associate member of Los Angeles Club of Printing House Craftsmen. By special dispensation he served four years as secretary and treasurer of the International organization, then a year as president in 1940.

• AMERICAN PAPER GOODS of specified types may no longer be imported into Canada, according to a recent ruling of the War Exchange Conservation Act of Canada. While this prohibits certain manufactured goods coming from the United States, they may still be purchased by Canadians from countries of the United Kingdom. Typical items on the taboo list are picture post cards, playing cards, printed letterheads and envelopes, printed wrapping papers and party novelties, greeting cards and folders.

• LEE AUGUSTINE, general chairman of the 500th Anniversary committee of greater Cincinnati, located a friend with a subtle sense of humor who took the anniversary publicity "for a ride." The friend is Nixson Denton, sports editor of the *Cincinnati Times-Star*. It seems that Mr. Denton has been associated with movable types for some thirty-five years. As a result, the sports editor seems to be one of the persons "who consider movable type to be no more of a godsend than the arrival of one's mother-in-law for the Christmas holidays." From there Mr. Denton's feature article held Herr Gutenberg to account for originating typographical errors and for reproduced printed matter which the world could well get along without. He ended the diatribe with, "We guess we just don't like movable types, Lee. We've lived with them too long."

• IS NOVELTY JEWELRY to be the next development of the graphic arts? The query is result of a news note in *The Linotype News* which carries the story of a gold-plated necklace of linotype matrices. The novelty adornment is worn by the originator, Miss June M. Narowetz, society editor of Pickwick Publishing Company, Park Ridge, Illinois. Plating cost only seven dollars and fifty cents for a glamorous ornament.

• ADOLPH LEHMANN, proprietor of Lehmann Printing and Lithographing Company, San Francisco, had such a fine Christmas celebration with his associates that he writes, "It is to be regretted that more concerns do not follow out this same principle of the good will and get-together spirit." There were about 250 guests, which included executives, employees, and representatives of

• W. A. "BILL" WEEKS of Philadelphia is another organization officer doing a bang-up job. He is manager of that city's Typothetae. His weekly bulletin shows how he gets around. His multi-graphed 8½ by 11 sheet is packed full of information and inspiration. On December 7, 1940, he told about an alert printing salesman who summed up his year's work as bringing him "twenty good customers and two unfriendly friends." He also said, "I would rather sell printing than buy it. Can a casual buyer act wisely when he gets bids ranging from \$100 to \$300 on a prospective job? Most buyers come up the hard way; that is, first trying the \$100 price, and second the \$300 price. Thereafter they become excellent prospects for other printers."

• "P.M.," the NEW YORK CITY daily tabloid newspaper which accepts no advertising, carries this interesting brief news note: "The Japanese Weekly Times failed to appear today in Fresno, California. A discharged pressman upset eight cases of Japanese type and it will be a week before the publisher, his new pressman, and a typesetter can unpin a couple hundred thousand ideographs."

• FRED R. DAVIS, the advertising space buyer of the General Electric Company, Schenectady, for thirty-five years, died at his home on December 26, at the age of sixty-four. Mr. Davis was well known, due to his controlling the expenditure of more than a million dollars a year for advertising space. His desire to have an accurate method of figuring the value of a magazine led him to help establish the Audit Bureau of Circulation in 1914. The vacancy left by the late Mr. Davis has been filled by D. S. Mix. Mr. Mix has been successively sales and advertising promotion manager, copy chief, and then handled special assignments in publicity—prior to his present promotion.

• SOCIEDAD TIPOGRAFICA BONAERENSE, Buenos Aires, Argentina, dedicated the June-December issue of its magazine to the 500th Anniversary of the Invention of Printing. The ninety-six pages carry articles on the life of Gutenberg, how the invention spread throughout the world, an account of the first book printed in South America, printing in Braille, reproductions of old manuscripts, the 140-year history of the Argentina press, and so on. The publication is spiral-wire bound and is a fine example of the progressive methods and thinking of South American printers.



Adolph Lehmann (center) at firm's 1940 banquet

labor unions and local supply houses. A Christmas tree in the large banquet hall held bonus checks for the executives and other financial gifts for employees having a year or more of service.

• MORTON J. A. McDONALD, the classified advertising manager of the Oakland (California) Tribune, points with just pride to the religious sections of the December 21 and 25 issues of that newspaper. That for Saturday, December 21, has an entire section telling about Yuletide services of churches in and around Oakland. That section carries over half of its pages filled with church advertising, except the first page which reproduces a full-page cut of Spanish Mission. The advertisements are classified alphabetically by denominations. The Tribune's Christmas Eve issue has three pages of religious-service editorial and advertising matter. The numerous Lutheran churches concentrated to fill half of the first page, Catholics six-sevenths of the next one, and Episcopalians took over three-fourths of the third. It goes without saying that accompanying editorial reading is well handled.

BLITZKRIEG OVERSEAS NEWS

FRESH FROM THE MAILBAG

ENGLAND'S INDOMITABLE SPIRIT is reflected by this quotation from a letter received from A. H. Wadd, manager of John Brown (Printers) Limited, in Nottingham: "Be assured that we are not nearly so bad off as distance and newspaper reports may make you feel. While it is true there are many who are suffering from the aerial visits in many ways, there is also a great deal to be thankful for and indeed almost to be cheerful about." He also tells in his letter that "paper is now available as you have no doubt heard. We have apparently mastered the use of straw as the main material, together with the collection of all waste paper." Also—"So far as printing is concerned, we are at present on overtime in composing and machine departments. We are doing quite an amount of work for another printer in a town about twenty-five miles away."

ON THE OTHER HAND—

A news flash, dated almost a month later than the letter of Mr. Wadd, reported that London dailies are still limited "by agreement" to six-page editions. News-print from Canada sells for about three times the former cost of Norwegian stocks. As a result, some newspapers have more advertising on contract than there is total space in the paper. To make matters even more complicated, Government notices on such matters as food rationing must take precedence over private advertising planned to keep trade names and offers before the public.

DISREGARD STUKAS OVERHEAD

Ignoring the possibilities of Stukas overhead, the directors and staff of the Star Process Engraving Company, Ltd., Manchester, planned and carried through a banquet celebrating the twenty-first anniversary of the company. The meeting was held in "The Waldorf" in that city, practically the entire directorate and staff were present, there were the usual toasts, the speeches, and presentations to veteran employees, and the entire affair was a huge success, including the absence of Hitler interruptions.

British and Colonial Printer and Stationer carries an item that "The Scottish Typographical Association reports 504 members unemployed, an increase of 223 compared to a year ago." It also reports that the British Standards Institution is preparing a list of standard envelope sizes, as a paper-conservation measure.

URGED TO SCRAP SCRAP

An article in the *British and Colonial Printer and Stationer* shows that the universal urge to save obsolete machines and equipment is being turned to a good purpose, in England. Printers are turning those in to be melted down into war equipment. The article is referred to as a "sermon on the wrongfulness of sticking to your curved or too thin or cracked old iron imposing stone, your round-edged type, certain treacherous 'skew and whiff' cast-iron

chases and odd sized 'wroughts,' your grandfather's uneven zinc galleyes, your ancient wharves, and what not. . . . Do violence to your habits and likings if you are a junk hoarder and help the nation's struggle by turning all metal you reasonably can into scrap. . . . Your scrap will be well employed in a scrap with Hitlerism."

The British Parliament publication, similar to our *Congressional Record*, is now practicing paper economy due to recommendations of Sir William Codling, Controller of the Stationery Office. He is cutting headings from 14- to 12-point, clauses from 12- to 11-point, and schedules from 11- to 10-point. Sir William said, "If the type had been reduced in this one edition—and Bills pass through several editions very often—one and one-eighth hundredweight could have been saved." He added that all departments are becoming "paper-economy-minded."

BRITISH ABILITY TO ADJUST

The October, 1940, quarterly issue of the sixty-four-page house magazine, *Wimble's Reminder*, of F. T. Wimble & Company Limited, Australia and New Zealand, expresses the conviction that those two island continents are "of all the belligerents perhaps the least distracted by the holocaust of war. . . . The printing industry as a whole has had little of which to complain when compared with printing problems in Britain." The editor also writes, "The Britisher is said to be set in his ways and slow to effect changes in daily routine, but there is now abundant evidence to show that once a change in habit becomes necessary, the Britisher adjusts himself to new circumstances with unusual alacrity."

PLEASE
DO NOT DESTROY
THIS NEWSPAPER

Sell it back to us
with others,
at 3 lbs. for **1 D.**

Front page "ears" used on
"Western Mail," the daily
journal of Wales, Australia

A patriotic booklet issued as a Christmas greeting from The Jaqua Company, of Grand Rapids, comments on *Efficiency Magazine*, printed by a seventy-year-old London publisher. The magazine has not missed a single issue in spite of Stukas, whistling and delayed-action bombs, and so on. A recent editorial voices the belief that England's national emergency will breed leaders of size and strength equal to the situation. The editor creates a new figure of speech: Manpower (M.P.), a basis by which to rate humans comparable to the "horse-power" (H.P.) rating of engines. With vision enriched by his many decades of lofty clear thinking, the editor states frankly his conviction that there will arise new leaders of Britain of fifty-M.P. magnitude.

WANTED



125,000

BINOCULARS FROM THE PUBLIC
OUR FIGHTING SERVICES NEED THEM ALL!

SELL-YOURS NOW!

The Services must have every good pair of binoculars they can get. They want them at once.

Binoculars take a long time to make. The highly-skilled labour necessary is working night and day on gun-sights and other vital war instruments; so the Ministry of Supply asks all private owners of binoculars to offer them to the Government.

In every town opticians are acting as authorized collecting agents, giving their services free. They will display

Ministry of Supply posters.

If you possibly can, take your binoculars to the nearest optician; you will be given an official receipt. Or you can send them, registered post, to the Ministry of Supply, 191 Regent Street, London. Tie on a label with your name and address and endorse "Sale" or "Gift."

It is known that there are 125,000 suitable binoculars in Great Britain—every pair is needed! Put your pair on active service—they are wanted.

URGENTLY

ISSUED BY THE MINISTRY OF SUPPLY

This official advertisement brought 10,000 binoculars in one week, including the play telescope of a boy whose home had been hit

MORE SPEED AND SAFETY

A bulletin on ways and means of increasing output and improving the health of workers has been issued by the Industrial Health Research Board of the Medical Research Council, London. Since this is a measure for increasing war production, it may have some good ideas for employers everywhere.

The first rule is to avoid overlong hours and continuous work without rest periods. It is suggested that rest periods of from ten to fifteen minutes be set in the middle of the morning and the afternoon, of five minutes at the end of each hour. This, according to the bulletin, will increase production. Employers are advised also to take steps to avoid monotony for any worker, study work routines to cut out unnecessary movements and teach the plan to new men, and to watch all absences to see what causes them.

The Month's News

Brief mention of men and events associated with the printing and allied industries are published here. Items should reach us by twentieth of preceding month

Fair Labor Discipline

Gordon C. Hall, executive vice-president of Associated Printers & Lithographers of Saint Louis, wrote this interesting news note in his January 9 issue of the club's *Bulletin*.

"The Wage-Hour Division of the United States Department of Labor recently secured an injunction preventing ten Chicago direct-mail advertising houses from violating the Fair Labor Standards Act.

"The Wage-Hour Division in a recent release announces that a check-up on the entire industry is being made and that legal steps will be taken to force compliance with the Act, the policy of the Division being to protect the firms that are voluntarily complying.

"This policy should be of distinct benefit to the industry, as it will then remove some causes for bad competitive situations—because obviously those printers living up to the law are placed at a distinct disadvantage by those who are not."

Bindery Workers Strike

Unionization of unskilled and semi-skilled workers in the printing industry by the regular trades unions affiliated with the American Federation of Labor is indicated by two-day strike of bindery workers in the plant of The Cuneo Press, Chicago, January 20 and 21. On the second day of the strike, the management of The Cuneo Press, recognized the employes as a collective bargaining agency, increased their wages, and made arrangements to negotiate a two-year contract with the workers through the Chicago Bookbinders & Paper Cutters Union No. 8. The workers enrolled in the new union include helpers, paper handlers, hand and machine workers, and all other persons in the various bindery department not included among the skilled members of the bookbinders union such as forwarders, finishers, paper cutters, and men in charge of machines whose basic scale of wages in Chicago ranges from \$1.10 to \$1.25 an hour. The maximum wages of newly organized group of unskilled and semi-skilled Class B bindery workers of The Cuneo Press is 65 cents an hour.

The unionization of the miscellaneous bindery workers of The Cuneo Press is one of the first—if not the first—in the United States under the revised constitution of the International Brotherhood of Bookbinders adopted at its convention in Cleveland, Ohio, last October which provides for the Class B jurisdiction for bindery employees.

Hammond Doubles Plant

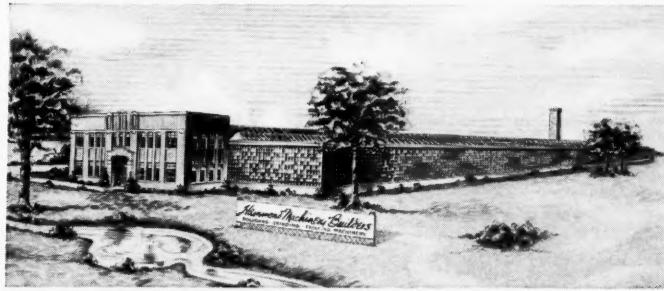
Hammond Machinery Builders, Incorporated, of Kalamazoo, Michigan, has been obliged by reason of increase in its volume of business to double its plant capacity by the erection of an addition to its present building. The floor capacity will be increased from 20,000 to 40,000 square feet. It is expected that construction work will be completed in several weeks, after which rearrangement of the departments will be effected to fit the new quarters.

Precision machinery and other equipment is being installed and much of the machinery hitherto utilized has been discarded and replaced with more modern equipment. One of the improve-

Suggests Color Influences

How a two-color application of ink may become a three-color job, or one ink may produce a two-color job, is explained in the recent sixty-color gummed paper-swatch folder produced by McLaurin-Jones Company. The sixty swatches of gummed paper are arranged in eight groups on one side of a sheet 12 by 9 inches. The groups are labeled: pastels, metallics, mediums, vivids, sparkle-kote, glazed, plated, and kraft. Each color has its own designation.

As an illustration of how color affects people and may be used in advertising, as in football, the story is told of a coach of a football team who painted one dressing room blue and another red.



New quarters of the Hammond Machinery Builders has doubled the previous space area

ments is the new paint system, which consists of a spray operated by a vacuum device through a grating in the floor. This does away with the old type of messy paint booth. Other changes have been made already or are being planned which reflect the progressive policies of the Hammond Machinery Builders.

Philadelphia Gets Wilkens

John A. Wilkens has been appointed sales manager of George F. Lasher Printing Company, of Philadelphia, successor of the printing company of the same name which for fifty years has been engaged in the production of magazines, catalogs, and other printed matter in single and multi-colors. The plant utilizes both letterpress and offset methods of printing. Mr. Wilkens, by becoming associated with the Philadelphia concern, transfers his activities from New York City where for thirty-four years he was connected with the Charles Francis Press, where for many years he was vice-president and treasurer. He served also as treasurer of the New York Employing Printers Association, and the Advertising Club of New York.

At the half rest period, the players were taken into the blue room for relaxation for a few minutes after which they were taken into the red room for a pep talk by the coach. Then they were sent out onto the field.

"You may say that it was the talk and not the color scheme that put fight into the players" suggests the copywriter. "But you can't sidestep the fact that this fight talk was far more stimulating in the red room than it would have been against the cool restful background in the blue room."

Ink Inventor Dies

Carleton Ellis, famous chemist and inventor, died on January 14. He was sixty-four years of age. The late Mr. Ellis was best known among printers for inventions and developments in quick-dry inks. His first experiment was said to have produced ink which dried so quickly that the containers exploded. He wrote "Printing Inks—Their Chemistry and Technology," a leading work on the subject. His inventions total almost 800, a record surpassed only by Thomas A. Edison and the lesser known John O'Connor.

Right versus Left Pages

The old advertising fetish of right-page preference is about due to pass to the land of Forgotten Legends, according to a recent survey made by the Advertising Research Foundation. Left-hand pages actually are favored with more attention than those on the right, but the preference is not large.

The analysis covers twenty-four daily newspapers. It shows that all left-hand pages produced a score on "men-reader traffic stops" of 64 per cent, as compared to 61 per cent men-reader traffic stops for all right-hand pages. Comparable data with women produced scores of 75 and 70 per cent, respectively. The slight difference may possibly result from the fact that left pages had 4 per cent more editorial matter.

Another interesting finding is the greater attention value of large and small space. Take men readers, for example. Advertising larger than 1,000 lines won 37 per cent attention and those from 500 to 999 lines drew 27 per cent. There is a surprise in the smaller space sizes since advertising of 150 to 299 lines earned 8 per cent attention as compared to 6 per cent for the next size larger—300 to 499 lines. The women readers favored the 150-to-299-line size over the 300-to-499-line with an even larger difference: 8 per cent and 2 per cent, respectively. All space under 150 lines pulled only 1 per cent interest from men and women readers alike.

The most useful information for commercial printing is that all people look at pictures. While that is not quite a new finding, the figures are so conclusive as to be well worth mentioning.

The regular pictorial page of newspapers topped the list with 93 and 94 per cent from men and women, respectively. Next came the most noticed single news picture in the paper, looked at by 87 per cent of men and 90 per cent of women readers. Third place in interest power is the editorial cartoon, which drew 73 and 65 per cent; and following that comes the panel of oddities which scored 71 and 63 per cent from men and women, in the order named. These pictorial features, and also the sports cartoon for men readers, had more attention than the most read news story in the newspapers investigated. This shows the attention value of good illustrations, wherever used.

Replacement Shortage

Printers are cautioned by the Mergenthaler Linotype Company to lay in a supply of replacement parts which may be needed during the coming two or three years. The present armament program is even now cutting down the supply of metal.

The Mergenthaler company is today one of the large producers of defense supplies under Government contracts.

Union Promotes Lithography

What is believed to be the first extensive advertising campaign sponsored exclusively and solely by a labor organization for the benefit of its industry has been launched by the Amalgamated Lithographers of America. The entry of labor organizations into the field of space buyers of any proportion opens a new chapter in the annals of American advertising, and indicates that such organizations in various fields may follow suit and become a substantial factor in charting future advertising trends.

The campaign of the Amalgamated Lithographers of America is designed to acquaint the public and all potential users of graphic arts products with the nature of the lithographic process, and the many advantages it offers.

In discussing the campaign, William J. Riehl, international president of the Amalgamated Lithographers of America, stated, "So many misconceptions have arisen as to the exact nature of lithography, even among men reasonably well versed in the graphic arts processes, that we feel an educational job is necessary. Many do not realize, for instance, that 'photo offset,' 'offset printing,' and 'photolithography' are merely other names for the one single basic lithography. Lithography reproduction process, has proven its superiority in speed, economy, and fidelity of reproduction for many purposes. Our plans are, to explain the general advantages of lithography in the initial ads of our campaign; then, later, to point out why lithography is preferable for various particular types of job."

According to present plans, large space will be used in trade publications at the outset of the campaign, with the addition of consumer publications after a few months.

The growing importance of the lithographic industry in American business is indicated by the U. S. Bureau of Census figures for 1939, just released. These figures show an increase of 19.5 per cent in lithographic production, with a definite drop in letterpress printing. The annual lithographic business in the United States is now estimated as upwards of \$250,000,000.

The Amalgamated Lithographers of America, the organization sponsoring the advertising campaign, was founded

A FREE PRESS?

No thanks!

FREEDOM of the press is one thing. We're all for it.

Free space in editorial columns is something else again. We're agin it.

We like to put ourselves on record like this occasionally, to help keep ourselves on the side of virtue. It is, for a fact, a Shell policy to pay for Shell advertising, and release as new stories only what we think all editors will agree is news.

Any time we slip up, as we sometimes may have slipped in the past, and may again in the future, we hope you'll call us on it.

Advertising Department

SHELL OIL COMPANY

This advertisement of the Shell Oil Company appeared in "The California Publisher" and is of significance in being keyed into a timely topic of interest, and in the statement of high-minded company policy regarding attempts to get free publicity

So far there has been no trouble in keeping up the supply of machines, parts, and matrices, but the company feels that it would be wise for printers to "survey their machine and matrix equipment, lay in reasonable quantities of replacement parts, and anticipate their needs as far as possible."

"Ready Reckoner" Revised

Reprints of its "Ready Reckoner" made with revisions have been announced by Intertype Corporation, copies of which may be obtained for the asking. The booklet contains copy-fitting tables for all Intertype faces, and a general table applicable to all faces where the alphabet length is known.

in 1882, and is affiliated with the American Federation of Labor. It has fifty-four local unions, and a membership of over 13,000 workers in every branch of lithography. Executive offices are at 450 Seventh Avenue, New York City.

The advertising campaign is being planned and directed by the Emil Mogul Company, New York City advertising agency. Alfred Paul Berger is account executive.

Open Litho Exhibits Hall

Lithographic products are to be displayed, beginning this month, in a permanent exhibition hall of 3800 square feet of floor space at the New York Trade School, 312 East 67th Street, New

Pre-Pay Convention Plan

One plan to increase attendance at the forthcoming convention in Baltimore, August 10 to 14, of the International Association of Printing House Craftsmen, is the "pre-pay" method of financing trips of delegates. The idea was developed in the Baltimore club and includes the issuance of "convention scrip" in denominations of \$1.00, \$2.00, and \$5.00 by that club to other clubs throughout the association. The other clubs in turn will sell this scrip to their members to cover registration fees or hotel expenses at Baltimore, the scrip being redeemable for cash at the Baltimore convention. Thus by working the "pre-pay plan" the Baltimore club

A class is in process of formation to study "production and cost analysis" in which the student will follow the job through the various stages of estimating, of layout, copyfitting, composition, and imposition. In its appeal to the "ever-growing number of wide-awake members who realize that a more comprehensive knowledge of their trade is needed today," the school uses this sentence: "We all must prepare now—if we want to keep abreast of our trade, or else we will be doomed to the hell box."

N.E.A. Announces Contests

Newspapers throughout the United States have been invited to participate in the several annual contests of the



Two hundred attended the Los Angeles Club of Printing House Craftsmen banquet at Frank Wiggins Trade School, where apprentices were guests of honor

York City. The exhibit is the outcome of a new co-operative plan in which the Lithographers National Association, the Lithographic Technical Foundation, outstanding lithographic producers, and the New York Trade School are collaborating. Plans for the continued exhibition of products for the study of buyers and others provide for changing the specimens periodically, "thus keeping the exhibition progressively up-to-date and living."

Two full-sized billboards, five dummy store windows, table space, and panels will be used as backgrounds for the displays which are to include posters, window displays, books, advertising literature, labels, calendars, greeting cards, and many other forms of lithographic products including decorative and commercial lithography on tin and other metal containers and merchandise.

The exhibition is without admission charge and is open daily except Sundays.

will have money to finance the preliminary promotion work, and craftsmen desiring to go to the convention will have opportunity to acquire necessary money on an installment savings basis.

Various clubs have already appointed their "On-to-Baltimore" booster committees, and are actively promoting the convention in their respective cities.

Refers to "Hell-Box"

Printers' lurid language is used in the announcement of classes for journeyman printers desiring to prepare for the changing methods in the printing industry. The announcement is that of the C. T. U. School of Printing, operated by the Chicago Typographical Union No. 16, at 328 West Van Buren Street, Chicago. It directs attention to classes in composition, imposition, copyfitting, proofreading, mono-keyboard, layout and lettering, estimating, ludlow, and linotype.

National Editorial Association, whose entries close on March 20, 1941. Newspapers submitted as contestants must have been printed during the year ending March 1. Winners of first prizes in 1940 contests will be barred from participation in the same contests in 1941. Special editions are barred except in the most outstanding contest.

In the "General Excellence Contest," the score will be on the following basis of points: mechanical excellence, 25; general and department news coverage, 25; literary excellence, 10; promotion and community interests, 10; editorial page, 15; advertising enterprise, 15. Separate contests include community service, editorial page, special edition, and newspaper production, each of which has governing rules which may be obtained from the National Editorial Association, 211 West Wacker Drive, Chicago. Contest committee chairman is R. B. Howard, vice president of N.E.A.

Give Label Requirements

Consideration of the requirements of printing and lithographing labels under the agreement with the Federal Government, in accordance with the Federal Food, Drug, and Cosmetic Act, occupied some of the time of the convention of the National Canners Association, held in Stevens Hotel, Chicago, January 19 to 24. Text of the requirements contained in a ninety-six-page printed manual was frequently referred to during the discussions. Specifically that portion affecting printers and lithographers is that which states that any design artwork is permissible provided it is not misleading as to the contents of the container. The text matter under the heading "Color and Printing" reads as follows:

"Any color of paper and ink, as well as any style of type, may be used for labels for canned goods. The only restriction on canned-food labels is that the required information must appear on the label with such conspicuity as to render it likely to be read under customary conditions of purchase and use. The size of type and color contrast of the letters with the background must be selected so as to make the information conspicuous. The substandard legend for both quality and fill of container must be on a strongly contrasting uniform background, and the type and border must be specified in the general regulation."

Canners were warned by their trade association leaders that the time permitted by the Government for them to use up old labels has expired, and all labels must conform to the new regulations as published in the manual.

Printers Win High Praise

Graphic Arts Industry, Incorporated, of Minneapolis, showed its civic leadership when, on January 17, it sponsored a city-wide banquet at which Col. Philip B. Fleming, National Wage-Hour Administrator, was guest speaker. There were 500 business men and women in attendance. The entire meeting was arranged in co-operation with twelve state and city organizations.

Included in the significant statements made by Colonel Fleming was, "The law is dealing with at least some of your irresponsible competitors, and it is improving the market for your goods. . . . Self-interest alone will be sufficient to cause you to continue to support the wage and hour law and to uphold our hands in our efforts to enforce it everywhere it applies without fear and without favoritism."

The following day Minneapolis *Times-Tribune* commented editorially on the meeting and went on to point with just pride to an outstanding accomplishment, as mentioned by the speaker. Said the editorial, "One striking thing was the record of the industry whose leaders were hosts at the meeting—the graphic arts industry. First of all, there are probably few who appreciate that the graphic arts industry is the largest in the city both in the number of men employed and in the dollar volume of its

total payroll. Beyond that, the performance of its workers, who are entering upon their fifth year without a single individual's having been involved in a strike in all that time, is worthy of the commendation given it at Friday's dinner meeting."

Toastmaster was Noble K. Jones, chairman of the Graphic Arts Industry's programs and meetings committee. Colonel Fleming was introduced by Charles H. Jensen, president of that organization. Honored guests included Mayor George E. Leach; Pres. Edward J. Volz, of International Photo-Engravers Union, and John B. Boscoe, president of Central Labor Union and of the Allied Printing Trades Council.

Graphic Arts Conference

Plans for regaining lost prestige and business for the graphic arts of New York include holding a 1941 "Conference of the Graphic Arts" in which the New York Employing Printers Association is taking the initiative, supported by the Department of Commerce of the City of New York, the Association of National Advertisers, American Association of Advertising Agencies, the Direct Mail Advertising Association, and other groups with headquarters in New York City. The conference will be held in Hotel Biltmore, Wednesday, March 5.

Each of four sections, namely, planning, production, merchandising, and



CLOSE TO CHICAGO'S BASIC INDUSTRIES



• Chicago's position as a printing center is a matter of outstanding achievement. To its printing plants come the biggest jobs in the industry—mail order catalogues and nationally circulated magazines as well as a large share of the nation's greeting cards, advertising pieces, books, directories, labels, wrappers and many other types of printing. Here, too, are many related industries producing printing plates, typography and presses. The reason for Chicago's leadership can, in a large measure, be attributed to its central location, modern plants and highly skilled workmen. In Chicago also are banks which in resources and personnel are prepared to serve this progressive industry.

**AMERICAN NATIONAL BANK
AND TRUST COMPANY**
of Chicago
LA SALLE STREET AT WASHINGTON
Member Federal Deposit Insurance Corporation

COMMERCIAL • CHECKING • SAVINGS • TRUSTS

Superbly set by J. M. Bundscho, Inc., advertising typographers, this is a salute to the printing industry from bankers. Other publicity would come from showing bankers graphic arts importance

buying, will have its own meeting and a separate chairman and committee of specialists to plan the program. Coöperation of the National Broadcasting Company has been obtained to broadcast the address of George A. Sloan, commissioner of commerce of New York City, which will be the feature of the general dinner program.

The association announces also that one member of the printers' group—the Hobson Miller Paper Company—has supplied 100,000 gold embossed seals to printers and others to attach to letters and envelopes to boost the "Print It in New York" campaign.

Roycroft Has 1478 Edition

A book which was printed fifteen years prior to Columbus' discovery of America has been found in the printing plant of the Roycroft Shops at East Aurora, New York. The historic book is now in the shop's museum.

A careful investigation was made by Buffalo librarians to check on the date of publication. It has been verified that the printing date as given on the inside of the volume is correct. A description on a card which accompanies the book reads as follows:

"In 1450 Gutenberg learned to make molds for casting movable type. This discovery made the printed book possible. Many bookmakers in Gutenberg's town, Mainz, began working in the new art. In 1462 the town was sacked, and these printers scattered all over Europe to find a living. Two brothers from Germany came, in 1469, to Venice, then the commercial heart of the world. In that year they printed the first books in the region soon to become the center of the world's printing.

"One brother died the next year, and the other formed a company with printers John of Cologne and John Manthen of Ghertzen. Then Wendelinus, the one surviving brother, withdrew from the partnership, and John of Cologne and John Manthen went right on printing. It was they who made this book! Their names are in the colophon at the end of the book with date, March 21, 1478.

Four years after John of Cologne and John Manthen of Ghertzen printed the beautiful book before you, they admitted the famous Nicholas Jenson to their firm. It was Jenson who made the beautiful classic types which are still copied and admired. In fact, this card is set in *Cloister*, a popular face which is almost an exact reproduction of an original Jenson type face.

"In 1481 John of Cologne became the first to use a press device in all Italy. This beautiful mark of Jenson, Cologne & Company has come to symbolize good typography and fine printing. It is the basis of the Roycroft emblem.

"John of Cologne, who printed this book, used a press device which had a dot in place of the 'R' in the Roycroft mark."

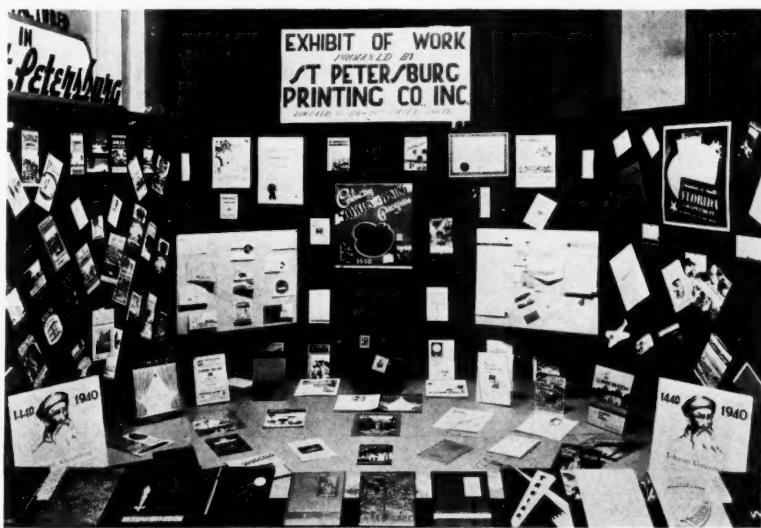
Both the book and its explanatory card so interested Ben Pittsford, Chicago typographer, that he copied the card inscription and sent it to THE INLAND PRINTER.

Harry Porter Honored

Harry A. Porter, the vice-president in charge of sales of Harris-Seybold-Potter Company, celebrated the completion of twenty-five years as directing head of the sales organization, and was guest of honor at a banquet in Cleveland, Saturday, February 1. Numerous men gave expression to their appreciation of his

each local and general organization in the graphic arts should have, according to Grace H. Downing, secretary of the Graphic Arts Industry, Minneapolis, who issued a general bulletin on the subject and sent copies to others of the Graphic Arts Trade Association Executives.

Miss Downing referred to having obtained favorable newspaper publicity on



Fine method of displaying printing samples, done by the St. Petersburg (Florida) Printing Company

long and efficient service in that capacity. They referred to his having started in the employ of the company as a boy and by dint of hard work, diligence, and development of his talents, worked his way to sales executive. A souvenir booklet containing some photographs of Harry from his infancy to the present time was presented to each man in attendance by the committee in charge of arrangements.

The banquet was the climax of a three-day sales conference during which subjects were discussed in reference to manufacturing, engineering, service, finance, and advertising. Among those who participated in both the conference and the banquet were A. F. Harris, chairman of the company's board of directors; R. V. Mitchell, president; A. S. Harris, vice-president in charge of engineering; J. W. Valiant, New York City, vice-president in charge of sales of the eastern district; William Guy Martin, Chicago, in charge of sales of the western district; A. T. Walker, Cleveland, central-district sales manager; M. L. Mann, Atlanta, southern-division sales manager; members of the headquarters staff at Cleveland, and of the various sales staffs of the company.

Promotes Public Relations

Public relations may be so planned by printers' organizations that there is built up in the minds of business men the thought that a printer or any other business man connected with the graphic arts industry represents one of the most substantial constructive elements of his community. This is the objective which

behalf of printers in Minneapolis papers during 1940 equivalent to twenty-six full pages. As an illustration of the kind of civic programs for promoting favorable public relations in the community, she enclosed an announcement concerning a meeting booked for January 17, at which Col. Philip B. Fleming, national wage-hour administrator, was guest speaker, and in whose promotion twelve other local and state associations coöperated with the Graphic Arts Industry, which initiated the program. The associations which participated included the Associated Industries of Minneapolis, Chamber of Commerce of Minneapolis, Manufacturers Association of Minneapolis, Minneapolis Civic and Commerce Association, Minneapolis Junior Association of Commerce, the Minnesota Bankers Association, Minnesota Editorial Association, Minnesota Institute of Laundering, Minnesota Retail Hardware Association, Minnesota Trade Association Managers Council, and Northwest Petroleum Association.

Transparent Gage-square

The new "Dexine" gage for use in squaring proofs or type has been announced. It is ruled in pica and inch squares, the lines of which are printed on the underside of plastic material called "Vinylite" furnished by Carbide and Carbon Chemicals Corporation. This plastic material as used in the new gage is in sheet form, .040-inch thick, is transparent, and will not warp or curl. The "Dexine" gage was printed in a New York plant for a London, England, manufacturer and is patented.

Union Studies Competitors

Competing processes of producing printed matter in which typesetters have no part were reported upon in a bulletin issued by officers of Chicago Typographical Union No. 16 and copies sent to all members. In the report the concluding statement was that "grave concern is being felt in many unions by the coming of these new devices to produce the printed sheet quicker and cheaper than we do it today, and by cheaper labor." The report was based upon investigations authorized by a motion of the union. In the introductory remarks the statement appears that the eight items reported on are "among the many new machines and inventions that are, or are

other campaign materials are being supplied to the various campaign groups, so the announcement states, and assignments will be made to workers. Present members of the organization are being solicited to continue their affiliation "at an increased dues rate to be put into effect later." This increased revenue derived from dues is necessary to put into effect a "new program of service." The new members campaign is to be conducted from February 10 to March 1.

Issues Color Specifier

A revised edition of the "Color Specifier" has been produced by the Sigmund Ullmann Company Division of General Printing Ink Corporation, for



Revised color specifier of Sigmund Ullmann Company, showing page arrangement of samples

about to be placed upon the market that may have a tendency to hurt printing in general."

In connection with the report on offset lithography, a list of eighteen newspapers is given, "many using the Vari-type for body text and the Print-A-Sign for headings."

"There are many others being printed by offset," reads the report. "Most of these are in small towns but it is sufficient to show you the trend."

The report on the "silk-screen process" concludes with the remark that it "does not offer the union printer any competition whatsoever on account of the slowness of this method—and is mostly used for short runs."

Other machines or processes reported on include the "Print-A-Sign Letter Machine," the "Vari-Typer," the "Photo-lettering Machine," the "Press-Wireless," and the "Facsimile."

U.T.A. Membership Campaign

Plans for a "membership-by-invitation" campaign have been approved by the executive committee of the United Typothetae of America, and state and local city committees are being organized to conduct the drive. Manuals and

free distribution. The reprint of the specimen book contains an extra page of "useful color information, legibility, harmonious and contrasting combinations," and other factual data.

Offset Pressman Wanted

A firm of "Cardboard Box Manufacturers and General Printers," subscribers of THE INLAND PRINTER for years, asks for our help in selecting such an operator. Good character, technical knowledge, and practical experience are absolutely essential. He will be entirely "on his own" and expected to deliver uniformly high-quality presswork using a Quad Demy-George Mann Single-color Offset-Litho Press with automatic feeder. While photolitho printing plates are prepared by a local trade house, some knowledge of plate transferring would help. Men who can qualify are invited to file application with THE INLAND PRINTER, address Box S. A. 429. Doing this signifies willingness to accept salary of about £8. 10. 0 a week to start (about \$36.00) and consent to a three-year contract. Fare will be paid from America to Cape Town, South Africa, and return in case he should not stay longer.

Announce Traveling Exhibits

Fourteen exhibitions are available on request, according to an announcement by The American Institute of Graphic Arts. This "is the largest and most varied offered since the Institute initiated the traveling exhibitions in 1923."

Notwithstanding the war, English producers have furnished "The British Fifty Books" which will be shown throughout the country. South and Central America will be represented in the exhibit on "Latin American Printing." Our own country will be represented in the "National Commercial Printing Exhibition" containing the best work shown in nine regional exhibitions.

Changes in typography, artwork, and production work may be studied from the "Magazines of the 25 Years—1915-1940." Three sections will comprise the exhibit on "Newspaper Typography," including winners of the 1940 Ayer awards, the New York Times historical exhibition, tracing development of newspapers from the fifteenth century, and a collection of newspapers from other countries.

Plans for other exhibits include making available "Living Lithography," "Propaganda and the Graphic Arts," "Book Jacket Exhibition," "The Work of Pynson Printers," "Fifty Books of the Year," and "Sixty Textbooks of the Year." Other exhibits for institutions with limited facilities for showing them will include "Early Printing," "Prints," and "Children's Book Illustrations."

Re-assign Salesmen

Re-assignment of territories of salesmen announced by H. W. Porte, Pacific Coast manager of Mergenthaler Linotype Company, includes the following: Inclusion of eastern Washington and Oregon in territory of W. E. Purnett, with headquarters in Spokane, Washington. Transfer of E. B. Crane from Los Angeles office to Salt Lake City, from which he will cover Utah and southern Idaho. Transfer of Tom E. Willis from western Oregon to southern California, reporting to the Los Angeles office. Ben R. Stewart with headquarters in Portland, Oregon, will cover western Oregon and also western Washington, which he had been covering.

New Horizons for Gravure

Young Lithographers' Association, of New York City, reports an instructive session on new horizons in the gravure field, led by George N. Auerbacher, vice-president of the Champlain Press Corporation. The speaker outlined the advantages of gravure as (1) simplicity of operation, (2) greater production, (3) superiority of over-all quality, and (4) press flexibility.

Mr. Auerbacher also told the men, "In light of the inexorable expansion of rotogravure, the solution for the lithographic printer will be to install rotogravure equipment for such work as can be done to advantage and not as a cure-all." Points of the talk were illustrated by specimens of work done on different types of presses.

Litho Schools Expand

Increased need for trained men in the lithographic branch of the graphic arts has caused three separate training centers to announce added facilities and classes to meet the demands of the industry in all parts of the country.

In New York City, preliminary arrangements have been made by and between the Lithographic Technical Foundation and the New York Trade School by which a summer school will again be established to give graduate chemists and engineers an intensive course in the fundamentals of lithography. Each accepted student for this course, which will continue for nine

months, will receive a stipend of \$1,000 per month.

ment the Harris offset press used in the day and evening classes. The spring term will begin in March, so Harold E. Sanger, director of the school, has announced officially.

Charles Linder Mohr Dead

Charles Linder Mohr, founder of Mohr Lino-Saw Company, Chicago, and inventor of the Mohr saw, died in St. Francis Hospital, Evanston, Illinois, January 14, 1941. He is survived by his widow and a son, Harold O. Mohr, who is vice-president of the company.

He was born in El Paso, Illinois, September 11, 1868, the son of Jacob Mohr, a minister of the Evangelical Church.

Blames Printing Managers

Aggregate volume of printing sales during a year now is about \$200,000,000 less than in 1929, according to figures given in an address before the Typothetae of Philadelphia by Donald Rein, executive vice-president of the United Typothetae of America, Thursday, January 16. He attributed the shrinkage of price for the aggregate volume to speed production by automatic machinery, and specialized manufacturing methods.

Percentages of net earnings were given comparing the printing industry, as represented by 350 printing concerns (whose figures were furnished to U.T.A.) with other industries as represented by 400



U. O. Colson Company, lithographer of Paris, Illinois, shows a fine civic and holiday spirit by its annual Christmas display. A passer-by suggested, "In this chaotic world, it would be wonderful if more companies would show true Christmas spirit by extending greetings to all, in a similar manner."

weeks, must be sponsored by a lithographing company or by a company in a related industry. In the event that a company desiring to take advantage of the course has no candidate now in its employ, arrangements may be made by which the company can select a qualified college man with the understanding that if he meets all requirements during the training period he will become an employee of the sponsoring company.

In Pressmen's Home, Tennessee, the Technical Trade School, operated by the International Printing Pressmen and Assistants Union of North America, for the training of its members in press operations, has been obliged to put its offset training instruction on a two-shift-a-day basis beginning in January. So numerous have been the applications, Dir. Thomas E. Dunwody has announced, that the school has been able to accommodate only a small proportion of the applicants, and a long waiting list has been booked. In the thirty years since the technical school has been operating, this is the first time that a double teaching shift in any department has been found necessary. In addition to the two shifts in the school, 1,500 union members throughout its jurisdiction in the United States and Canada have enrolled in the offset home-study course.

In Chicago, the Chicago School of Printing and Lithography has almost doubled its camera and offset platemaking facilities, and is planning to install a Webendorfer offset press to supple-

ment the Harris offset press used in the day and evening classes. The spring term will begin in March, so Harold E. Sanger, director of the school, has announced officially.

He received his education in public schools of several towns and cities because of the change in pastorates of his father, and completed his formal education at the Geneseo Collegiate Institute. In Joliet, Illinois, he learned the printing trade and married Evelyn Oliver. He moved to Chicago, operated his own printing plant, then in the early years of this century moved to Janesville, Wisconsin. It was while associated with the Janesville newspapers that he conceived the idea which resulted in the invention of an automatic device to be attached to linotype and intertype machines for sawing slugs to predetermined lengths as required. For about eight years he had difficulty in getting acceptance of his device, but success came when leading newspapers throughout the country and many other shops started to use the Mohr lino-saw. He then organized the present company in Chicago.

His son, Harold O. Mohr, has been active in the management of the business for about twenty years.

New DeVilbiss Service

A new office has been opened in Chicago by The DeVilbiss Company, which will enable printers in the vicinity to test actual equipment in advance of purchase and to work out solutions to production problems involving spraying. The large building carries displays of the full line of DeVilbiss industrial and service products, and is located conveniently at 1280 West Washington Boulevard.

corporations. In the period of 1923-32, the printing industry earned 8.6 per cent while other industries earned 6.4 per cent. During 1933-39, the printing industry earned 3.9 per cent and other industries earned 5.9 per cent. Mr. Rein commented that the printing industry had no more difficult task than other industries during the periods compared but that the answer for the relatively poorer showing is management.

The speaker stated that 1914 to 1929 was a craft era, and that 1930 to 1940 has been a manufacturing era.

Among the helpful suggestions given was one that plant capacity must keep in balance with sales capacity at satisfactory price, even though it may be necessary to reduce plant capacity to coincide with sales volume. Other constructive ideas were illustrated with boxes balanced on a fulcrum. These other factors which must equalize each other are as follows: Your equipment—Your market; Your equipment—Must be measured up to the most efficient equipment; Machine output—Must measure up to production standards; Employee production—Must also measure up to production standards (cannot longer carry dead wood); Expenses—Expense standards; Volume—Price.

On this latter point, Mr. Rein pointed out that the cost-finding system does not apply today. It is necessary to arrange standardized procedures for your own production-standard determination.

Mr. Rein outlined the program of the new set-up of the United Typothetae in his talk to the printers.

SERVE ON EDUCATIONAL COUNCIL

John M. Callahan, former president of the International Association of Printing House Craftsmen and present secretary of the United States Printing & Lithograph Company, and Lee Augustine, vice-president, Printing Machinery Company, are two members of the newly organized Cincinnati Graphic Arts Education Council. Both Mr. Callahan and Mr. Augustine represent the Cincinnati Club of Printing House Craftsmen on the council. Other representatives include appointees from the Franklin Typothetae of Cincinnati, and the Printers League. Through this council the management of the Printing High School, of which R. Randolph Karch is principal, will keep in contact with the needs of the industry.

MAGAZINE PAPER SAMPLES

Something new in sampling of paper stocks was developed by Consolidated Water Power & Paper Company, Wisconsin Rapids, Wisconsin. The firm sent out packages of actual magazines printed on various Consolidated coated papers. With each magazine was a facsimile testimonial letter written by the publisher, commenting on satisfaction in reproduction qualities of the stock.

Magazines used as samples included *The Red Triangle* (The Continental Oil Company house magazine), *The Wood-Worker* (The S. H. Smith Company), of

Indianapolis, publishers), *American Motorist* (American Automobile Association house magazine), and *Chain Store Fountain Restaurant* (of Chain Store Publishing Company, Orange, Connecticut). These periodicals demonstrated use of Consolidated Production Gloss Coated, Modern Gloss Coated, Production Coated English Finish, and Lakeland Coated, respectively. Names and sizes and weights were indicated.

NEW ASSISTANT ENGINEER

Hammond Machinery Builders announced that R. H. Hathaway, formerly of the Production Machine Company, Greenfield, Massachusetts, has been added to the staff in the capacity of assistant chief engineer. Other changes effected are enlargement of the sales department, and formation of the advertising department as a separate unit under the management of R. D. Hawkins.

PUBLICIZES INITIAL USES

Alliteration was used in the advertising pamphlet of Franklin Typographers, 225 West 39th Street, New York City, to publicize the "preview showing of initials," said to be part of the 200 different designs to be presented in later editions. One statement was: "Initials are imitable for inspiring ideas and imparting impetus, for inciting interest, and inducing inspection of your copy."

NEWS FROM THE MANUFACTURERS

BOOKFACE IN ELEVEN-POINT, with italic and small caps, has just been announced by Intertype Corporation. This is an addition to the Bookface family which

THIS paragraph set in eleven point Bookface duplexed with **Italic and SMALL CAPS 1234567**
11 Point Bookface with Italic and Small Caps

ABC abcdef 234
ABC abcdef 234

24 Point Futura Medium with Oblique

A Babcde 123

36 Point Pen Bold

now includes sizes from six- to thirty-six-point. Other additions to Intertype's type faces include twenty-four-point Futura Medium with Oblique, and thirty-six-point Pen Bold.

TYPEWRITERS with proportionate letter spacing have now been developed by International Business Machines Corporation, of New York City. The machines introduced to date have pica-size type, one face resembling the present typewriter face, and a second face called "book type." The new typewriter allows just the amount of space required for the width of each character. For example, the lower case "l" fills but two spaces, the capital "L" four, and the lower case "m" takes five. While the letters are slightly larger than present pica typewriter faces, the new spacing allows more letters to the line than previously. In fact, a pica line of the proportionately spaced letters takes up slightly more space than that for present elite typing. "Book type" looks and reads quite like printing type composition.

SAMPSON is the name of a new type face announced by Ludlow Typograph Company. The sample shown here is 36-point and illustrates the interesting originality, strength, and vitality of the design. Its purpose is described by

Ludlow's new face

company as a face "competent to deliver a man's-size message in a forceful manner." Ludlow matrices may be had for Sampson in 24-, 36-, 48-, 60-, and 72-point sizes.

THE NEW ATF Filt-Air-Lite, as announced by American Type Founders, is a combination air-filter and fluorescent lamp designed to capture, by means of

SUGGESTS BRANDING OF LETTERPRESS

• "Letterpress printers and photoengravers have almost completely overlooked the advantages of branding," writes C. A. Herbig in the January issue of *The Photo-Engravers Bulletin*. "Yet, by branding," he continues, "we have open to us a distinguishing force which, if properly applied, can mean not only general enlightenment but common acceptance of the superior value of our product."

"Rotogravure," says Mr. Herbig, "has been emblazoned at the top of newspaper supplements printed by that process, yet no similar credit is given letterpress printing, although the greater part of the paper is printed by that method. So great has been the recognition of this word through newspaper usage that advertisers using this process in other ways find some advantage in telling their customers that it was printed by this means."

Lithographers, too, have seen the advantage of branding their product, hence the inscription, "Lithographed in the U. S. A."

"To the buyer," Mr. Herbig states, "a trade brand is a guarantee of

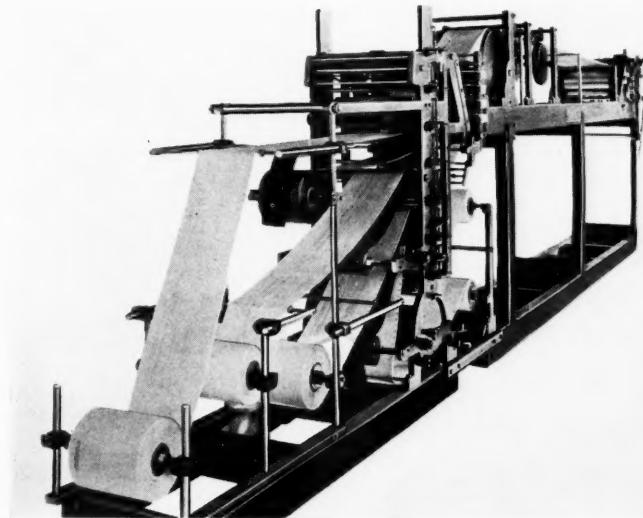
quality. As long as we do not brand, to the buyer our product will be just printing—plain, ordinary printing, not even worthy of a generally recognized name—while other processes will be distinguished by brand names that have won public acceptance."

To offset the appeal being made by other processes, Mr. Herbig says that we have but to tell the truth, and that truth is: "90 per cent of all printing and publishing is letterpress printed, with illustrations made by photoengraving."

Mr. Herbig suggests that all interested in letterpress get behind a movement to establish the words "Letterpress Printed" as the brand name of quality relief printing, and endeavor to have that brand placed on all sheets as a mark of quality.

"In our selling and advertising," he states, "we have never given sufficient weight to the great preponderance of work done by our process. It's about time that we let the world know that ours is still not only the most popular process, but it is the only process which seems to fit the needs of most printing and publishing."

suction, floating particles of spray from non-offset guns. It also throws maximum daylight illumination directly upon printed sheets in the delivery to enable the pressman to check on color and register. After the floating particles have been sucked in and retained by a filter, the clean air passes out again into the room through the top of the overhanging hood. The Filt-Air-Lite is made in two sizes, one to fit presses up to 17- by 22-inch sheet size, and the other to fit presses taking sheets up to 25 by 38 inches. Both sizes may be obtained with or without fluorescent lamps. Independent operation of the lamps and the filter mechanism may be regulated.



This A.T.F. rotary collating machine interleaves carbon forms as fast as 8,000 hourly

INTERLEAVING of carbon sheets between printed sheets of paper is simplified in large-scale production of assembled forms by means of a new all-rotary collating machine announced by the Webendorfer Division of American Type Founders. Both the paper and the carbon sheets are fed from rolls in combinations of seven parts of paper and six of carbon, or five parts of paper and four of carbon, and automatically interleaved, aligned for register, glued along one edge, cut in predetermined sizes, and delivered. The standard machine permits sheets to be cut in multiples of 4½, 8½, 11, 17, and 22 inches but provision is made for cutoffs in special sizes when needed. Capacity is 8,000 collated and glued snap-out forms an hour.

AMERICAN TYPE FOUNDERS has added a fifth member to the Lydian family of type faces and named the new member, Lydian Cursive, according to an announcement by Gerry Powell, typographic director. It is the work of Warren Chappel, and differs from the other members in that it was drawn with the pen at an angle, resulting in a narrow, close-fitting letter with a flow that makes for easy reading. The new face is in eight sizes, 18 on 24, to 72 points.

British War-time Problems

Pooling of their orders and production facilities is being seriously considered by printers in England, so the trade publications issued during January all indicate.

"Many businesses have, of course, closed down for the duration because the proprietors have joined the forces or for other reasons, and a number, particularly in recent weeks, have been blown down and excess plant capacity has, haphazardly albeit, been reduced," says *The British and Colonial Printer*.

"What an opportunity these adversities present for the new co-operation among printers," suggests the pub-

and processes for the printer is nonexistent. But thought of possible lines of progress and development after the war need not cease. There is every reason why it should be maintained. Planning ahead, always wise, is especially desirable in war time."

"War-time mentality" of men in the printing industry was reflected in the conversation of several men connected with the industry, so a writer in *The Caxton Magazine* reported. One of the executives of a large business—the largest represented in the group which had already been damaged by the bombings—would not talk about details but remarked: "We must get on with winning the war. Nothing else matters."

"I agree," replied another man, "but surely that hoped-for victory will not be complete unless the status quo of business is maintained while the war is on. If some of us are forced out of business altogether, or at the least find that the stability of our business is seriously weakened while the war is on, then we shall not as a nation be in a very good condition to face the rigors of peace. The end of the war may not bring immediate and fully compensatory prosperity, you know."

The third printer suggested: "If we could find a means of common assurance, some means of pooling our resources if any of us should find things getting too difficult, wouldn't that be helping to win the war? Won't we stand a better chance of winning the war if we can keep our business going, keep our employees busy—such of them as are not taken by the forces or by the armaments industry?"

The first printer closed the reported conversation with the remark that all have to make sacrifices, and that "it will be a case of the survival of the fittest."

Continuing, the writer referred to the War Damage Bill, which provides for compensation after the war, to owners of property damaged during attacks. Then the writer suggests:

"What must be done is to get businesses up and running again as soon as is humanly possible after they have suffered war damage. Nothing less than that should be in the minds of all those who can effect some remodeling of the War Damage Bill before it becomes law and is put into operation."

Enlarge Webendorfer Plant

Construction is under way for the enlargement of the Webendorfer offset press manufacturing plant at Mount Vernon, New York, by the addition of a building with 9,000 square feet of floor space. The American Type Founders, which owns and operates the plant, has announced that the enlargement is necessary to provide additional facilities for the manufacture of web offset equipment and other items in the ATF-Webendorfer line. The additional floor space will accommodate twenty-six machinists and operators, and will be available for use about March 1.



FOR "HIGH-GEAR" MONDAYS—SHIFT TO Daycos

**Follow the lead of printers everywhere
—shift to Daycos, the original and
leading synthetic rubber rollers, and
start your pressroom off in "high gear"
after winter week-end shutdowns.**

Daycos need no pampering—no petting—no warming up! Their business is going—and they mind it. Away-in-an-instant Daycos keep on rolling to outperform ordinary rollers on every turn—and for good measure they often last four times as long.

Daycos are tough and durable—they resist cuts and abrasions. Daycos retain their face for millions of impressions and give top quality work at lower cost per-month-of-service.

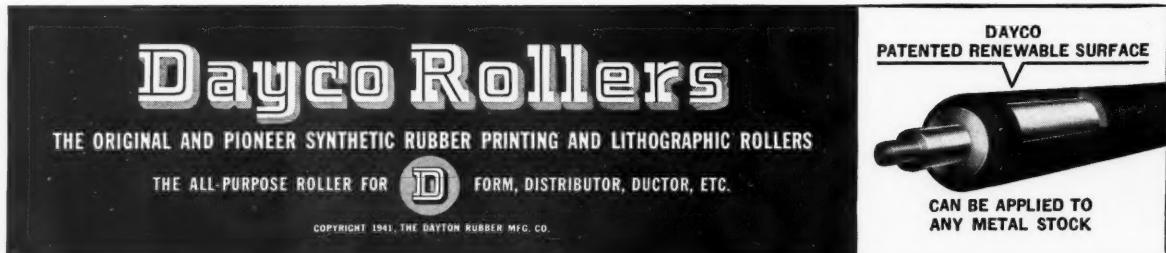
Do more and spend less with all-

season, all-purpose Daycos! And remember, they are tailored to the exact plasticity that your work requires. Shift to Daycos and keep your pressroom in "high" every day—get the one and only genuine Dayco roller with renewable surface (Re-Daycoing) feature that's typical of every Dayco.

**THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO**

The Originators and Pioneers of Synthetic Rubber Printing and Lithographic Rollers

CANADIAN REPRESENTATIVES:
Manton Bros., Ltd., Elizabeth Street, Toronto



They must think we're MAGICIANS!

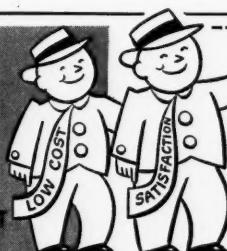


BOSS: ". . . they want 8000 more of their order forms tomorrow!"

ASS'T: "Can't be done! It'll take us a week to get the same kind of paper we used before!"

WHY HANDICAP YOURSELF—and your customer—by running his low-cost work on hard-to-get paper? Play safe. Give prompt service by using Management Bond, a known, *watermarked* paper made by Hammermill especially for low-cost jobs. Management Bond is always quickly available through Hammermill Agents. It's uniform. You can match a previous order exactly in color, weight and finish. It's sturdy—fast and trouble-free on your presses . . . an efficient worker in your customer's business. For help in landing low-cost jobs, use the Management Bond portfolio. Contains specimen printed forms; tells how to design forms, what sizes to use for economy. Send for copy.

**MANAGEMENT
BOND**
A HAMMERMILL PRODUCT



Send for it!

IP-M-FE
Hammermill Paper Company, Erie, Pa.
Please send me the Management Bond Portfolio of printed forms.

Name _____
Position _____
(Please attach to your *business* letterhead)

"My No. 2 Kelly is one of the most Profitable Purchases I ever made"



says

RALPH INMAN

President
Finger Lakes Press
Auburn, N. Y.

Profitable performance is certainly

the greatest compliment any owner can pay his press, and this one backs up his statement with examples of top quality catalog and direct mail work produced on a No. 2 Kelly. One example is a recent 32-page book containing four-color process subjects and 150 line screen halftones produced under pressure to meet a deadline. Although there were many forms to handle, the easy makeready, quick-set feeder and accessibility of the No. 2 Kelly combined to speed up getaway and save valuable time. With over a quarter of a million

impressions to run, the steady high speed production of the No. 2 Kelly enabled him to meet the bindery date comfortably. Equally important was the ample ink coverage of the No. 2 Kelly which not only contributed much to the quality of the job, but won him an award for "outstanding skill in production." • Many other Kellys are giving consistent performances in leading plants throughout the country today. See them at your nearest ATF Branch Office...or ask your ATF Salesman for full details. Visit Your Nearest ATF Branch Today!



Type Used: Spartan and Lydian Cursive

Pennies a day
keep static away
16,000* say O.K.

*Installations



Chapman Electric Neutralizer

Write for free Bulletin
to KIDDER PRESS CO.
Dover, N. H.
Sole Sales Agent

*Just ask yourself
THESE
"BASIC" QUESTIONS*

- 1 → Is the metal base I'm considering made of either malleable iron or semi-steel?
- 2 → Can it be equipped with sheet register gauges for pre-registering process and multi-color printing plates?
- 3 → Can it be equipped with sheet register marks to check the register of process and multi-color printing?
- 4 → Can it be equipped with identification markers to identify the work of individual pressmen or press crews or to serve as a guideredge or gripperedge marker on sheets of color printing?

and you're bound to buy

"WARNOCK"  "STERLING" 
4 by 4 METAL BLOCKS TOGGLE BASES

"Complete METAL MOUNTING BASES"

THE PRINTING MACHINERY CO.

436 COMMERCIAL SQUARE • CINCINNATI, OHIO

Write for bulletins describing in detail these plate-mounting systems.

MORRILL
Presents

SHOW YOUR COLORS



WITH PRINTING INKS

Recent surveys indicate that the consumer has become color conscious. We are told by those who should know (and statistics bear them out) that color has proven itself a powerful merchandising force. Morrill has marshalled an imposing array of color in handy specimen books for your printing requirements. May we show you our colors?

GEO. H. MORRILL CO.

DIVISION - GENERAL PRINTING INK CORP.

100 SIXTH AVENUE, NEW YORK, N. Y.

Boston - Philadelphia - Chicago - Detroit

Fort Worth - Minneapolis - San Francisco

Los Angeles - Seattle



WESTVACO INSPIRATIONS FOR PRINTERS



IME stands still only in museums—never in the profession of advertising and selling. You who move America's goods must keep the minds of America moving to action . . . and must keep moving yourselves, in order that you may reap the reward of enterprise in the advertising world of today.

The antlered locomotive with brass steam chest and bright red wheels is now only a quaint and curious relic of the romantic past. It lives only in its reproduction. It moved . . . into the majestic streamliner of nineteen hundred and forty-one.

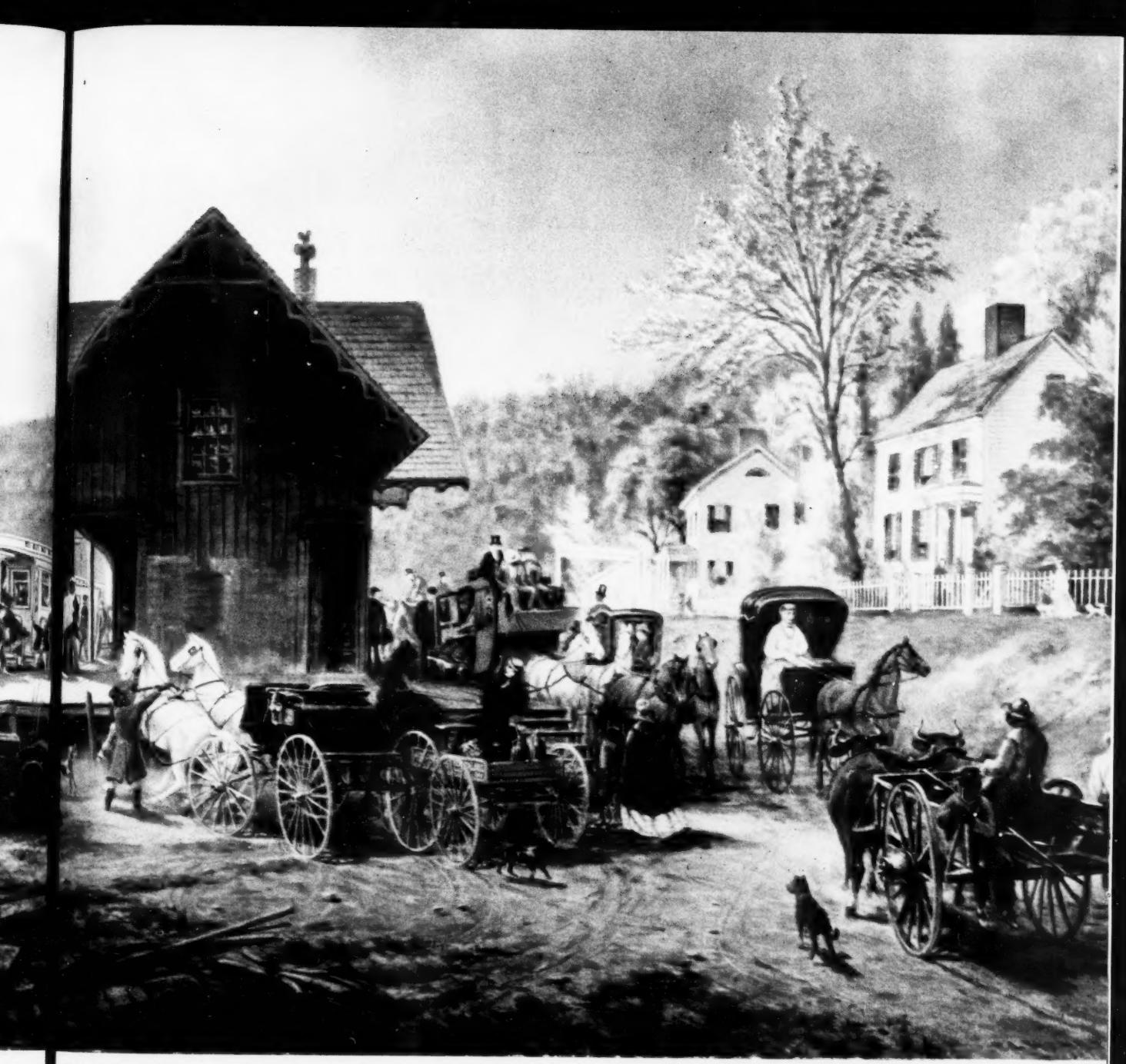
Keep Moving is the keynote of *Westvaco Inspirations for Printers No. 127*. In it, Deems Taylor, Edna Woolman Chase, Thomas Craven, Norman Bel Geddes, Laurance B. Siegfried, L. Andrew Reinhard and Lester Jay Loh, write of the things that make the present moment our *now* . . . this moving hour in which tomorrow's sales are planned and tomorrow's world is made.

There is inspiration—for you who create advertising—on every page of this new issue. It is a shocker-into-consciousness of what goes on today. Time stands still only on the cover . . . with the delightful reproduction of *Transportation in the Sixties*, shown above—from there on, things happen fast and profitably.

Westvaco Inspirations for Printers is not for sale. It is yours for the asking. Call your printer today and ask him to send you Issue Number 127. It will be on your desk promptly . . . and in your mind from the very first glance. In it is captured the spirit of today's selling—caught in the very act!

Printers of America! This insert, with copy exactly as shown above, will appear in the March issues of a group of advertising magazines. Your Westvaco Distributor will, upon request, send you a supply of the current issue, No. 127, in order that you may be able to forward copies, without delay, to those who ask for them.

WEST VIRGINIA PULP AND PAPER COMPANY
New York Chicago Philadelphia San Francisco



TRANSPORTATION IN THE SIXTIES. The 9:45 A.M. Accommodation, Stratford, Connecticut, by Edward Lamson Henry. From the painting in The Metropolitan Museum of Art

every
what
the
shown

rs for
Issue
your
rit of

WESTVACO

ONE FARE
INSPIRATIONS 127
FOR PRINTERS
WEST VIRGINIA
PULP AND PAPER COMPANY

K



... stands for Knowledge
The fruit of hard work
It's built into KIMBLES
Where troubles could lurk.

Motors by KIMBLE

Distributed by AMERICAN TYPE FOUNDERS
Branches and Sales Agents in 25 Cities

*Gets the Printer's
O.K.
every time!*

The best printers "O.K." BROCK and RANKIN Hard Bindings on sight. These Hard Bindings give that "first edition" look, compelling interest and permanent value—cost little more than ordinary covers.

A daily capacity of 40,000 case bound books assures you of prompt deliveries. Let us send you a dummy and estimate, without obligation—today!

CERCLA mechanical metal binding,
CERFLEX flexible plastic binding and
TALLY-HO, the new loose leaf binding
are now a part of our extensive service.

BROCK and RANKIN
BOOKBINDING SPECIALISTS SINCE 1892
619 SOUTH LA SALLE STREET, CHICAGO

EVERY Plant Needs Them **Zephyr BLACKS**

These inks represent a complete new chemical achievement. Based on the principle of polymerization, they are unlike any other product on the market.

- SET in 60 seconds.
- BACK UP in 30 minutes.
- BONE DRY in an hour.
- ZEPHYR BLACKS are perfected in three grades. Available for practically any job.

*Try Them Out. For folder, or trial order,
WRITE! WIRE! PHONE!*

Now in use from Coast to Coast

Sinclair & Valentine Co.
INKS MAIN OFFICE AND FACTORY

611 West 129th Street, New York, N. Y.

Albany	Chicago	Jacksonville	New Haven
Baltimore	Cleveland	Kansas City	New Orleans
Birmingham	Dallas	Los Angeles	Philadelphia
Boston	Dayton	Manila	San Francisco
Charlotte	Havana	Nashville	Seattle

The Greatest Variety of
Fine Printing Papers in
The Middle West

HAMMERMILL . . . STRATHMORE

CHAMPION . . JAPAN PAPER CO.

STANDARD PAPER MFG. CO.

LINWEAVE ASSOCIATION

U. S. ENVELOPE CO.



SWIGART PAPER CO.

717 South Wells Street
CHICAGO

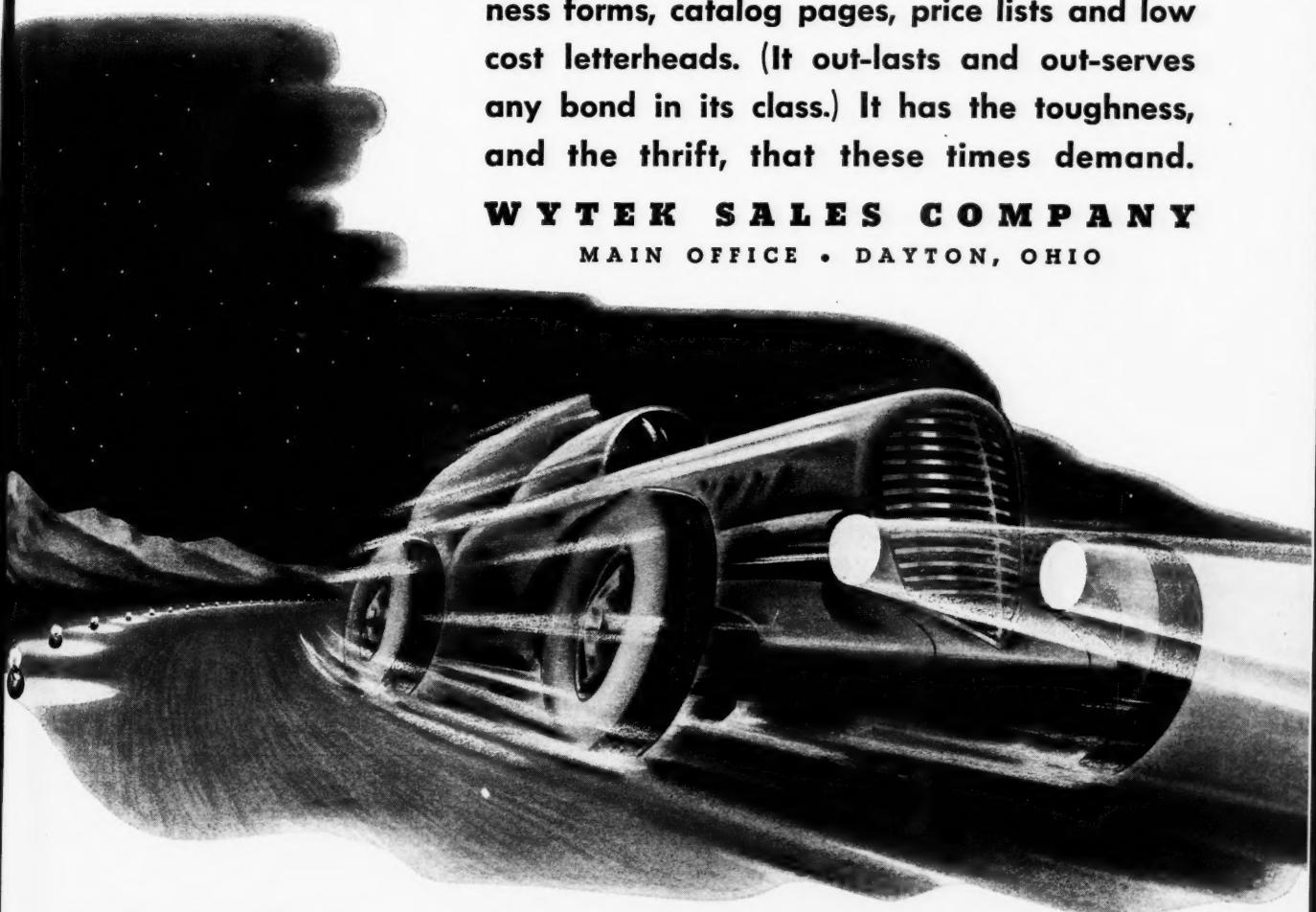
The pace of life today demands stamina—in men, machines and materials. Even paper is called on to withstand more abuse as the accelerated speed of business gives less time

STAMINA

for "taking care." For paper strength, specify Wytek Bond—particularly for business forms, catalog pages, price lists and low cost letterheads. (It out-lasts and out-serves any bond in its class.) It has the toughness, and the thrift, that these times demand.

W Y T E K S A L E S C O M P A N Y

MAIN OFFICE • DAYTON, OHIO



WYTEK BOND



WYTEK BOND

FAMOUS FOR STRENGTH

FAMOUS FOR STRENGTH

The complete Wytek line includes: Wytek Bond, Wytek Offset, Wytek Ledger and Wytek Cover

Is Mr Smudge making you miss delivery dates?



• He wrecks job schedules and sends customers into tantrums about over-due deliveries—all because of his Destructive Offsetting.

Lick Mr Smudge right now before he can undermine your business! It's a cinch with DeVilbiss Offset Protection. The fifteen basic DeVilbiss designs have stopped Smudge completely in large shops and small, on all kinds of presses, on every type of job. There are portable and stationary models, one or two gun outfits, gravity or pressure types—all easily adapted to future pressroom needs.

DeVilbiss Spray Equipment is the dead end for Mr Smudge and his dirty work. Find out more about it, today.

THE DEVILBISS COMPANY • TOLEDO, OHIO
Canadian Plant: WINDSOR, ONTARIO



This modern, simple, highly efficient spray gun is included in every outfit—portable or stationary, with or without air compressor, pressure or gravity feed.

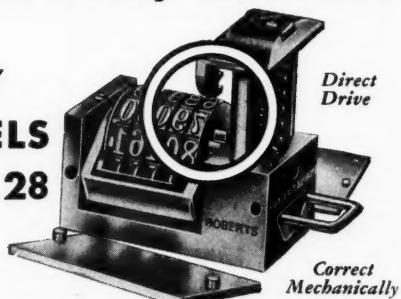
Equipment licensed for use under U. S. Patent No. 2,078,790.

DEVILBISS SPRAY SYSTEMS

Eliminate OFFSETTING • SLIPSHEETING
INK DOCTORING • RACKING • LOST RUNNING TIME

Unconditionally Guaranteed

TRY
MODELS
27 & 28



NOW 40% DISCOUNT
Until Further Notice

MODEL 27 5 wheels, \$12. 40% off is \$4.80 or **\$7.20 net**
MODEL 28 6 wheels, \$14. 40% off is \$5.60 or **\$8.40 net**

Immediate Delivery Can Be Made from Stock.
Insist on Roberts. If Your Dealer Does Not
Carry It in Stock, Order Direct from Factory.

Quantity Discounts Quoted Upon Request

We will allow 10% trade-in
for one old machine against each new machine purchased.

YOUR CHOICE OF—Forward or Backward, Roman or Gothic,
Solid or Removable No. Slide

THE ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVE. BROOKLYN, NEW YORK

ROSBACK

Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN



ENGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET

CHICAGO, ILLINOIS Telephone Monroe 6062

INKS FOR SHARP IMPRESSIONS

In Litho-Offset and Printing
FOR METAL DECORATING • Get Varnishes, Dryers, too, from
GAETJENS, BERGER & WIRTH, INC.
35 YORK ST., BROOKLYN, N. Y.—538 S. CLARK ST., CHICAGO

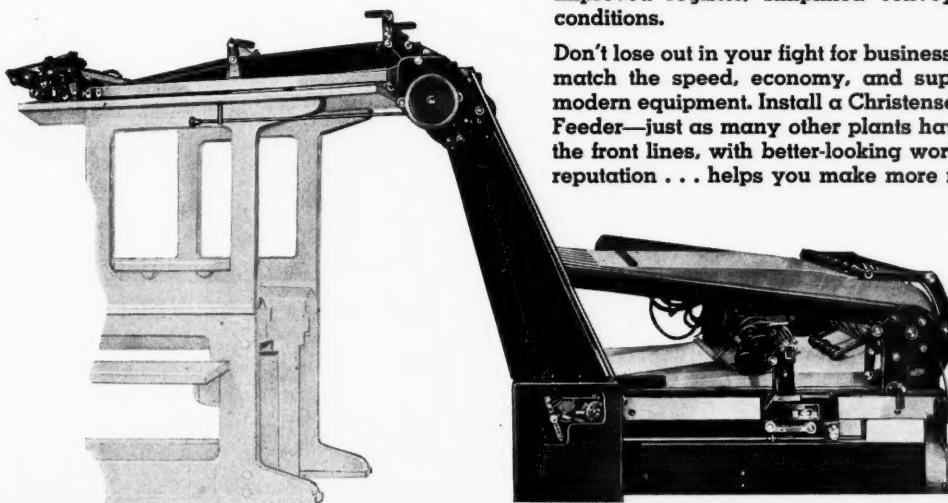
A Strong Defense
against your competition —

Christensen Continuous Stream Feeder

***Helps you get full capacity out
of your presses***

Here's the stream feature of feeding sheets in underlapped relation—applied to the continuous loading type of feeder. Helps you reduce costs by cutting "down time" and providing quicker adjustment, reduced sheet travel per impression, improved register, simplified conveyor, ideal separating conditions.

Don't lose out in your fight for business, because you cannot match the speed, economy, and superior performance of modern equipment. Install a Christensen Continuous Stream Feeder—just as many other plants have done—and stay in the front lines, with better-looking work that enhances your reputation . . . helps you make more money.



★
Write for free Bulletin No. 101 explaining 14 features that set new standards of sheet feeding.

THE CHRISTENSEN MACHINE COMPANY
100 FOURTH STREET, RACINE, WISCONSIN

BRANCH OFFICES AND DISTRIBUTORS
IN UNITED STATES AND CANADA

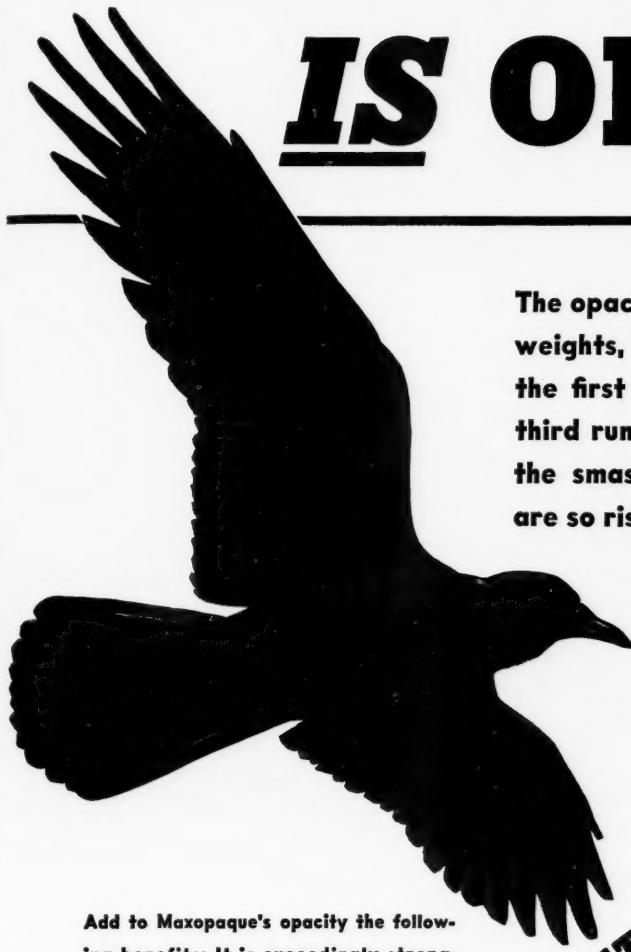


H.S.

Night Settles Down . . . the barnyard is hushed. But there is no hush in SUPERIOR'S Shop. The night staff digs in — to save you precious hours of engraving, ad setting . . . without overtime expense. "Quality with quickness" is the standard at SUPERIOR. Day and night service.

SUPERIOR ENGRAVING COMPANY
215 West Superior Street . . . Phone Superior 7070

MAXOPAQUE IS OPAQUE!



The opacity of Maxopaque, even in its lighter weights, is surprising to those who use it for the first time. It is not until the second or third run that they have the courage to use the smashing solids and bright colors that are so risky on ordinary papers. This opacity ends "show through" worries. Just as important, it frequently cuts paper weight and postage costs. Specify Maxopaque on your next run—either letter-press or offset.

Add to Maxopaque's opacity the following benefits: It is exceedingly strong, hence lighter weights can be used without sacrificing strength. It is very white—so white, indeed, that it sharpens detail and heightens color. Prove it where proof means most—on your presses.

STRONG and WHITE, TOO



THE AETNA PAPER MILLS, DAYTON, OHIO

high speed made PRACTICAL!



High speed is kept in proper balance with machine efficiency . . . it is combined successfully with quality of output and low cost of production and maintenance . . . when the machine is BIJUR-equipped. Insure better work and more of it—with Bijur automatic "metered" lubrication!

BIJUR LUBRICATING CORPORATION
LONG ISLAND CITY • NEW YORK

(41)

BIJUR

AUTOMATICALLY *Correct* LUBRICATION



FREE Circular on the ROUSE VERTICAL MITERER tells how to cut 1000 miters an hour direct from strip material. Write for your copy today.

H. B. ROUSE & CO.
2218 NORTH WAYNE AVE., CHICAGO, ILL.

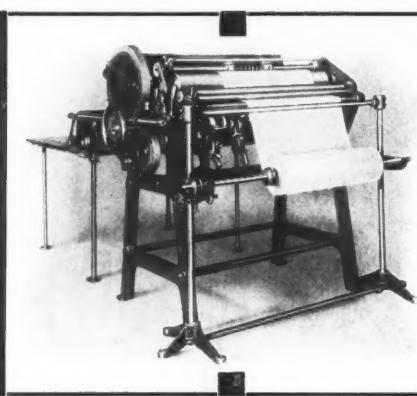
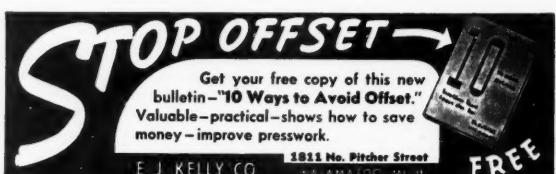
HOUSE ORGANS

For a few printers who can afford \$15 to \$50 a month for our service, we have a proposition under which they can publish their own house-organ monthly, edited by William Feather. Write

WILLIAM FEATHER 812 Huron Road Cleveland, Ohio

Embossography

Is Raised Printing at its best. Hard, Flexible and Permanent. As simple to operate as Regular Printing, Compounds, Inks, Hand and Automatic Machinery. Send for descriptive matter, Price List, etc.
The Embossograph Process Co. Inc., 251 William St., New York



—AND NOW THE ELECTRIC EYE!!

Are you equipped to handle your "spot sheeting" with the least "headache" and the lowest possible costs? **BECK SHEETERS** with electric eye equipment are here to release you from the costly penalties of human inefficiency. They are solving the problems of many of the large printers and converters all over the country, and are affording higher productions, and closer sheeting accuracies than has been possible up to this time.

CHARLES BECK MACHINE CO.
412 N. 13th St. Philadelphia, Pa.



Letterhead or Ledger . . .

THERE'S A

Masterline PAPER FOR YOUR NEEDS!

A fine letterhead—a permanent ledger—a volume letterhead—a temporary ledger—no matter what your needs, there is a *Masterline Paper* to fit them. These 19 brands of Business Papers range from all-rag to super-sulphite; from Glazed Onion Skin to Ledger. Every one is made to fit today's specifications . . . to meet the wishes of the man

who buys on the principle of finding a paper to fit his needs. Every one is extra-printable because it is made for the presses of today. Every one is good-looking, because we consider appearance as important as performance. Check up on *Masterline Papers* with your local distributor. Or write for full information and samples.

FOX RIVER PAPER CORPORATION APPLETON • WISCONSIN

THE INLAND PRINTER

J. L. Frazier, Manager

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY
309 W. JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

Volume 106 • February, 1941 • Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; \$0.45 in Canada and Newfoundland; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions—To Canada and Newfoundland, add 50¢ a year to the above prices; foreign, not included in postal union, add \$1.00 a year. For countries within postal union, including Spain, no additional. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not acceptable.

FOREIGN SUBSCRIPTION AGENTS

Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Ontario, Canada.

The MacLean Company of Great Britain Ltd., Donald F. Hunter, Mgr., 2, 3, & 4, Cockspur Street, London, S. W. 1, England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C. England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia. John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W., Australia.

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Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.



RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates — Print perfectly on all presses—with all inks on all papers.

Reg. U. S. Pat. Off. No 314446.

Write on your company letterhead for sample, prices and full information.

TI-PI COMPANY, S.W. Cor. 10th and Broadway KANSAS CITY, MO.

REBUILT MACHINERY

GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER PRESSES:
Two-color Michle 56-62-65-70.

Single color Michles, all sizes.

Babcock and Preimers. No. 4 Michle Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

HOOD-FALCO CORPORATION

New York Office: 225 YARICK ST., Tel. Walker 1554
Chicago Office: 343 S. DEARBORN ST., Tel. Harrison 5643



AUTOMATICS AND PLATENS:

Michle Verticals, Style B and No. 2 Kellys.

Michle Newspaper Press, 4 page, 8 col.

10 x 15 and 12 x 18 Kluge and Miller Units.

CUTTERS, ETC.—Power Cutters—all standard makes.

Cutters and Creasers, Stitchers, Folders, Patent Base.

C. & P. Craftsman Automatic, Open Jobbers, all sizes.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situations Wanted," 50 cents per line, minimum \$1.00; under all other headings, 75 cents per line, minimum, \$1.50. Approximately 55 characters to the line, address or box number to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

REPRODUCTION PROOFS

GOOD REPRODUCTION PROOFS, how to make them at low cost. Read "Etch Proofs" by F. H. Bartz. Sent 10 day approval. \$1.00 copy. G. Arts R. F., 18 E. Kinzie St., Chicago.

WANTED TO BUY

INTERESTED IN Style B Kelly Press. Advise what you have. Address Box F 419. The Inland Printer.

BUSINESS FOR SALE

30 YEAR ESTABLISHED Printing Publishing Plant in Pacific Northwest city. Linotype, Cylinder, Job Press, casting, sawing and all necessary equip. Live weekly paper. Real bargain! Owner leaving city. Address Box No. F 425, The Inland Printer.

FOR SALE

FOR SALE—3 Monotype Composition Casters, 1 Strip Material Caster, 1 Display and type caster, 2 keyboards. Complete assortment mats and molds. Write for price list. All at extremely low prices. Equipment in perfect condition. Ad Service Company, 5 St. Paul, Rochester, N. Y.

ONE 3-COLOR COTTRELL roll to roll Rotary Ptg. Press, size 36" x 41". Takes electrotype plates, has a rack-back and inking mechanisms. A beautiful press, practically in perfect cond., only a few yrs. old, can be seen in operation. Address Box F 421, The Inland Printer.

RULING MACHINE No. 7178, 2 beam striker, 38" rail Gear Drive, New Top Cloth with Feeder. \$775.00 F.O.B. San Francisco. A. D. Zanetti Company, 1701 Kirkwood Ave., San Francisco, Calif.

BOOK BINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn St., Chicago.

FOR SALE—38-inch Seybold auto cutter; rebuilt and fully guaranteed. Box F 405, The Inland Printer.

SITUATIONS WANTED

Executives and Managers

PRINTING PLANT MANAGER (early forties) above average, desires greater opportunity. Now managing large east concern. A thoroughbred executive qualified by past experience to assume full charge of entire plant inc. litho. dept. Authority on reorganization methods. Positively capable of handling a big proposition with tact and common-sense. Ability and character references available upon request. Address Box F 362, The Inland Printer.

PRINTING SUPERINTENDENT—Composing Room Foreman of 18 years of practical printing experience seeks permanent connection with an established printing or publishing plant. Unusual executive ability and practical printing experience; sales estimating, production costs; handle help successfully. Age 38. Address Box F 401, The Inland Printer.

PRODUCTION MAN and Mechanical Superintendent desires permanent position, medium or large plant. Clean record, 25 years experience that justifies complete charge. Can show results from color work to calendars. Married, employed. Replies confidential. Address Box F 338, The Inland Printer.

PLANT MGR. OR SUPT. rated above the average, successful and always employed. Now supt. of most prosper. plant in a large Michigan city, desires change. Prefer Eastern States, or firm doing pub. work. Box F 422, The Inland Printer.

Bindery

BINDERY MAN, 9 yrs. exp. operating ruling, folding and cutting machines, also var. other machines, and some book binding. Will go anywhere. Best of ref. Address Box F 428, Inland Printer.

MEGILL'S Spring Tongue GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U. S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request. Sold by dealers.

THE EDWARD L. MEGILL COMPANY

763 Atlantic Avenue
Brooklyn, New York

MEGILL'S Double Grip GAUGES



VISE GRIP... adjustable... used for any stock. \$1.75 set of 3, with extra Tongues.

SITUATIONS WANTED**Composing Room**

HIGH-CLASS trade plant and job shop operator, exceptionally fast, accurate. Want steady sit. in modern shop; union. Fine background of experience; competent printer, proper care of machine. Age 35; married; can buy working interest in sound firm. Box F 385, The Inland Printer.

LINOTYPER with comp. room makeup exp. Job work. Yg. man, 19, six yrs. exp. Fast, acc., reliable, sober. Go anywhere, very willing. Robt. Hamilton, 112 Jefferson Ave. Rochester, N. Y.

LINO., INTER. OPERATOR, 6 yrs. exp., 28 yrs. of age, deaf, union or unorg., J. D. Hospital, 4408 7th St. NW, Wash., D.C.

COMPOSITOR—Lino-floor, top-notch layouts, now employed, seeks opp. as salesman with fut. Ex. ref. F 417.

Pressroom

OFFSET PRESSMAN—Capable of producing high qual. work, partnership opp. for right party. Give full particulars as to age, experience, salary. Add. Box F 420, Inland Printer.

KLUGE PRESSMAN, age 27, single, 8 yrs. exp. set type and lock-up. Chicago area. Address F 427, Inland Printer.

PRESSMAN—Offset or Letterpress cylinders and job cylinders. Halftone, job or color. Pacific Coast only. Box F 303.

PRESSROOM FOREMAN—Thoroughly exper. offset and letterpress. Exceptional ability all branches of trade. F 407.

Proofroom

PROOFREADER—Wide expr. best shops; apprent. to Supt.; errand boy to Bus. Mgr. Good educ. Wish A1 work or teach. Address Box F 416, The Inland Printer.

Miscellaneous

ESTIMATOR, PRODUCTION MAN, PRINTING DESIGNER, age 33 with varied experience, wants connection with Middle West printing house or advertising agency. Good references. Address Box No. F 426, The Inland Printer.

HELP WANTED

MECHANICAL FOREMAN for small job plant. Ability to superintend and coordinate composing floor and pressroom. Knowledge of Michle No. 2 and No. 4, Michle Verticals and Chandler & Price presses. Proven ability to maintain production. All replies confidential. Supply full information and references, pending personal interview to Box No. T-52, % The Inland Printer.

WOMAN, EXPERIENCED HEAD PROOFREADER, able to take complete charge of proofroom doing book, magazine and job work. A university press, 50 miles from New York. Non union. Give full particulars and salary expected in first letter. Permanent for right party. Address F 424.

Composing Room**Superintendent**

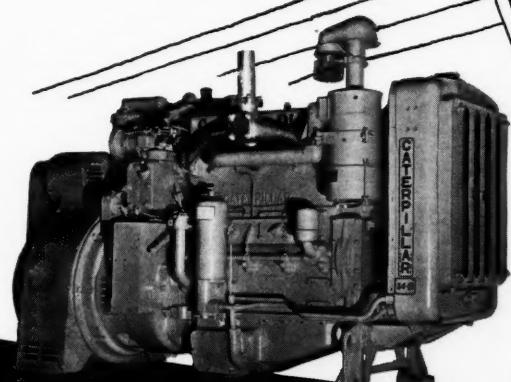
\$8,000

A Large nationally known company in business for over 40 years, with excellent financial standing, operating an offset and letterpress plant in Chicago, requires a permanent man qualified by experience and past performance to assume complete responsibility for producing a large volume of composition of high quality typography under modern production methods.

Letters for interview should contain full details as to age, education, experience and qualifications, and should be accompanied by a recent picture. Right man can make \$8,000 per year. Applications will be held confidential. Our own organization knows about this advertisement. Box F 423

Rock-Bottom Electric Costs!

Your own Diesel-Electric Plant will give you electricity as you need it . . . make you independent!



CATERPILLAR
Diesel-Electric Sets

MAKE your own electric light and power! You can do it easily—and do it cheaply—with one of these "Caterpillar" Diesel-Electric Sets. Single unit or multiple hook-up economically supplies practically any load from 10 kilowatts up. Most owners report that the current they get this way costs them only 1c per kilowatt-hour! There are no "demand charges" to meet. You always have power when you need it. Pay only for what you make and use. *You're independent!*

Installing and running a "Caterpillar" Diesel-Electric Set is a simple proposition. You simply connect it to your present wiring . . . start it up . . . and let it replace your present current. Regulates itself to supply steady voltage. Uses low-priced, low-grade, non-premium Diesel fuel—in small amounts! A full-time source of current. Or use it as auxiliary or emergency standby. Available in sizes from 15 to 90 kilowatts. SEND FOR FREE LITERATURE!

CATERPILLAR TRACTOR Co., Dept. IP-2, Peoria, Illinois
Please send free information on the popular-size "Caterpillar" Diesel-Electric Sets. Our kilowatt-load is about _____

Name _____
Street _____
City _____ State _____

CLASSIFIED BUYERS' GUIDE*

It's FAST! Consult This Monthly Index First! All Advertisers in This Issue—By Product!

AIR CONDITIONING-HUMIDIFYING SYSTEM

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet "Air Conditioning and Humidity Control."

BLOCK LEVELLERS

VANDERCOOK & SONS

See Advertisement on Page 6

BOOK BINDERS: EDITION & MECHANICAL

BROCK & RANKIN

See Advertisement on Page 82

BOOK BINDERS: EDITION

ENGDAHL BINDERY

See Advertisement on Page 84

BOOKKEEPING SYSTEM; PRINT. SCHEDULE

FRANKLIN PRINTING CATALOG—Complete Catalog of Printing Costs—40 Sections. Bookkeeping Systems for Printers—Get free descriptive folders. Porte Publishing Co., Salt Lake City, Utah.

BRONZING MACHINES

MILWAUKEE BRONZERS—for all presses. Some rebuilt units. C. B. Henesch Mfg. Co., Milwaukee, Wis.

BUSINESS CARDS: IN BOOK FORM

JOHN B. WIGGINS CO.

See Advertisement on Page 95

CALENDARS AND CALENDAR PADS

STIMULATE JANUARY BUSINESS with Goes timely, salable specials. 1941 License Blotter shows all U. S. and Canadian Plates in color. 1941 Memo Book contains daily memo space, calendar and pages for notes. Write Today for samples and prices. GOES LITHOGRAPHING CO., Dept. A—35 W. 61st St., Chicago—53-A Park Pl., New York. CALENDAR PADS—BLOTTERS. 1941 Calendar Pad Catalog now ready. Over 70 different sizes and styles. A pad for every purpose. Also our new Art Advertising Blotter Catalog illustrated in full color. Write for catalog in which you are interested. Joseph Hoover & Sons Co., Market and 49th Sts., Philadelphia, Pa.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert Ave., Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

CAMERA BELLOWS

UNITED CAMERA CO., INC., Bellows made to order for all types of photo-engravers' cameras. 1515 Belmont Ave., Chicago, Ill.

CLEANER—FOR TYPE AND ROLLERS

SUPER-SOLVENT—nonexplosive! New! Marvelous! Perfection Products Co., 116 Earl St., Rochester, N. Y. Est. 1924.

CHASES: STEEL



COMMENCEMENT INVITATIONS

COMMENCEMENT INVITATIONS and engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

COMPOSING MACHINES

INTERTYPE CORPORATION

See Advertisement on Back Cover

LANSTON MONOTYPE MACH. CO.

See Advertisement on Page 11

LUDLOW TYPOGRAPH CO.

See Advertisement on Page 1

MERGENTHALER LINOTYPE CO.

See Advertisement on Page 20

CUTTERS: PAPER

PEERLESS GEM 25" & 30" Lever Cutters and parts now made by Missouri-Central Type Foundry, Wichita, Kansas.

CUTTERS; DRILLS; PRESSES; QUOINS

CHALLENGE MACHINERY CO.

See Advertisement on Page 12

DECALS & SILK SCREEN DISPLAYS

PRINTERS & SALESMEN—Extra profits from silk screened Decals, Displays, Banners. Colorart Co., Aurora, Ill.

DRILLS: PAPER



DRILLS; PERFORATORS; PUNCHING MACHINES & GANG STITCHERS

F. P. ROSBACK COMPANY

See Advertisement on Page 84

ELECTRICITY GENERATING SETS

CATERPILLAR TRACTOR CO.

See Advertisement on Page 91

EMPLOYEES—TRAINED

THE CHICAGO SCHOOL OF PRINTING and Lithography can furnish well-trained help in all departments; compositors, pressmen, camera men, platemakers, offset pressmen, etc. Phone or write H. E. Sanger, Director, 610 Federal Street, Chicago, Illinois.

ENVELOPE PRESSES

LIGHTNING SPEED envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

FEEDERS: CONTINUOUS STREAM

CHRISTENSEN MACHINE CO.

See Advertisement on Page 85

FOLDING MACHINES

RUSSELL ERNEST BAUM

See Advertisement on Page 95

DEXTER FOLDER COMPANY

See Advertisement on Page 4

FOREIGN LANGUAGES

FUNK'S TRANSLATION BUREAU—Spanish our specialty—Translators and Typesetters in ALL languages to the Printing Trade, since 1910. 525 S. Franklin St., Chicago, Ill. Wabash 1724.

GALLEY CABINETS, GALLEYS, & LOCKS

Galley Cabinets

Special offer saves

\$10.50

Includes Cabinet, Galley and Galley Locks. Here's an example:



8 1/4 x 13-100 Cab. \$27.50

100-8 1/4 x 13 Gals. 27.00

100 Gal. Locks 10.50

Regular Price \$65.00... NOW ONLY \$54.50

Write for price list and savings on all sizes. Heavy all steel construction, electrically welded, reinforced sides. Attractive dark olive green enamel. Extra large numerals. Galleys rustproof, uniform, and level.

TOMPKINS Printing Equipment Co.
703 S. Dearborn St., CHICAGO, ILL.

* FOR YOUR CONVENIENCE

All advertisers in this issue—except Wants Ads on 90-91—are indexed here under classification of the products advertised. For any product or service not advertised here, consult the annual "Readers' Service Guide"—Pages 21-28, January—or write us.

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

TRIUMPH

PRINTING EQUIPMENT

Precision-built by Practical Men!

See us before buying anything!

TRIUMPH Equipment Engineers

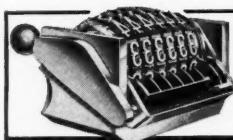
507 S. 4th St., Minneapolis, Minn.

Foundry Type and Printers' Supplies

Get our prices and type sheets

NORTHWEST TYPE FOUNDRY

507 S. 4th St., Minneapolis, Minn.



NATIONAL ROTARY NUMBERING HEADS

for dependable, accurate numbering (right angle & parallel) at highest cylinder speeds

ALTAIR MACHINERY CORPORATION

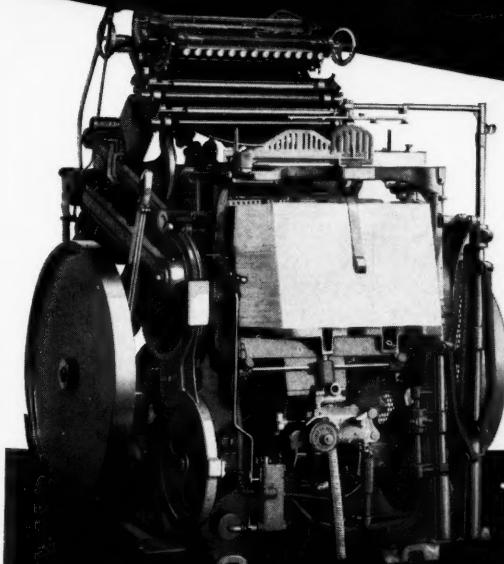
55 VANDAM STREET

NEW YORK CITY

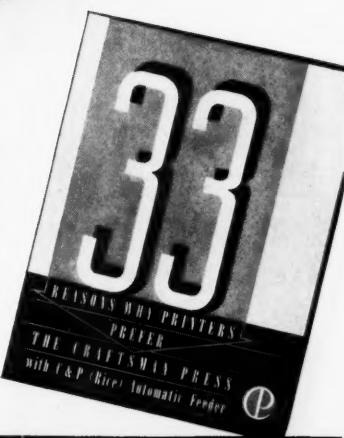
33 reasons why you get BETTER PRINTING — QUICKER GET-AWAY MORE PROFITABLE PRODUCTION

with the Craftsman Automatic Unit 10"x15"—12"x18"

- ★ One piece frame
- ★ Impression control
- ★ Speedy makeready
- ★ Automatic feeding
- ★ Hand feeding practical
- ★ Handles small sheets and envelopes
- ★ All feeding controls at front of press
- ★ Balanced drive
- ★ Variable speed control



The booklet, "33 Reasons Why Printers Prefer the Craftsman Press," explains these and the remainder of the reasons in complete detail. Write for your copy today... You can't afford to buy a platen press without checking first to find out how a C & P automatic unit fits your demands.



THE CHANDLER & PRICE CO. • CLEVELAND, OHIO

NEW YORK: Grand Central Palace, 480 Lexington Ave.
CHICAGO: Transportation Bldg., 608 S. Dearborn St.

CLASSIFIED BUYERS' GUIDE

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GALLEYS: STEEL, RUSTPROOF

AMERICAN STEEL CHASE CO.
See Advertisement on Page 94

GAUGE PINS & GRIPPERS

JACOB R. GROVE COMPANY
See Advertisement on Page 98

EDWARD L. MEGILL COMPANY
See Advertisement on Page 90

HELP WANTED

See Advertisements on Page 91

HOUSE ORGANS

WILLIAM FEATHER
See Advertisement on Page 88

INKS: PRINTING & LITHOGRAPHIC

FUCHS & LANG MFG. COMPANY
See Advertisement on Page 16

GAETJENS, BERGER & WIRTH
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E. J. KELLY CO.
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GEO. H. MORRILL CO.
See Advertisement on Page 79

SINCLAIR & VALENTINE CO.
See Advertisement on Page 82

KNIFE GRINDERS

SAMUEL C. ROGERS & COMPANY
See Advertisement on Page 94

LACQUERING AND VARNISHING

AMERICAN FINISHING CO., 500 S. Peoria St., Chicago, Ill. Finishers to the lithographing and printing trades.

LUBRICATORS: AUTOMATIC

BIJUR LUBRICATING CORP.
See Advertisement on Page 88

MACHINERY; SUPPLIES; FOUNDRY TYPE

NORTHWEST TYPE FOUNDRY
See Advertisement on Page 92

MACHINERY: REBUILT

HOOD-FALCO CORPORATION
See Advertisement on Page 90

MITERERS: VERTICAL

H. B. ROUSE & COMPANY
See Advertisement on Page 88

MOTORS: ELECTRIC

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

MOTORS: ELECTRIC

KIMBLE ELECTRIC COMPANY
See Advertisement on Page 82

NUMBERING MACHINES: PRINTING PRESS

ALTAIR MACHINERY CORP.
See Advertisement on Page 92

AMERICAN NUMBERING MACHS.
See Advertisement on Page 96

ROBERTS NUMBERING MACHS.
See Advertisement on Page 84

WETTER NUMBERING MACHS.
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PAPER: BOND, LEDGER, THIN

FOX RIVER PAPER CORP.
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PAPER: BOND

HAMMERMILL PAPER COMPANY
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PAPER: BOND, MIMEOGRAPH, LEDGER

THE HOWARD PAPER MILLS
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PAPER: BOND, BOOK, TEXT, ETC.

INTERNATIONAL PAPER CO.
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PAPER: BOND

MUNISING PAPER COMPANY
See Advertisement on Page 13

PAPER: BOND, BOOK, LABEL, MIMEO

NORTHWEST PAPER CO.
See Advertisement on Page 10

PAPER: BOND, COVER, LEDGER, OFFSET

WYTEK SALES COMPANY
See Advertisement on Page 83

PRINTERS

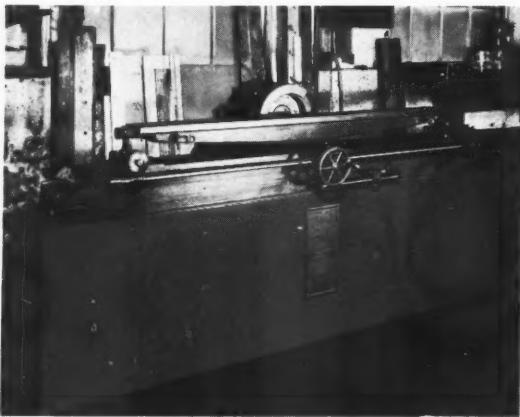
Sell MORE LABELS

by using Mid-States
LABEL DESIGN SEE-LEC-TOR

TODAY—Write for your FREE copy of the Mid-States LABEL DESIGN SEE-LEC-TOR—or paste this ad on your letterhead.

MID-STATES
GUMMED PAPER CO.

2515 S. Damen Avenue—Chicago



TYPE B26-60

New Rogers
Cabinet Base KNIFE GRINDER
Used by Hungerford Holbrook Co.
Watertown, N. Y.

The low-cost, 100% dependable grinder you have been looking for! Type B26-60 assures greater accuracy because of improved box-type bed, increased weight and greater rigidity. It grinds paper cutting knives edge up or down . . . flat or concave bevel.

In 5 sizes, 26" to 60" . . . other models for all knives. Send for circular and low prices.

SAMUEL C. ROGERS & COMPANY
183 Dutton Ave.

The New ZINCOAT AMSCO RUSTPROOF GALLEY



► ZINCOAT galleys are made of steel that has been coated with zinc so as to penetrate deep into the metal.

► IN ADDITION, the zinc coated sheet has been Bonderized thus making a rustproof galley that is smooth, accurate and superior in all respects. With this added protection, there is no increase in price!

► TRY THEM and see the difference.

Manufactured by

AMERICAN STEEL CHASE CO.

31-31 Forty-Eighth Avenue

Long Island City, New York

SOLD BY ALL DEALERS

TICKETS
LABELS
TAGS
CHECKS
ZIG-ZAG
FORMS
SNAP-OUTS
OFFICE
FORMS
MATCH BOOK
COVERS
CARTONS
AND OTHER PRODUCTS

ALL ON
ONE MACHINE



Profit Insurance!

With a New Era Multi-Process Press, you are not tied down to a single kind of specialty printing. If one kind of work falls off, you can take on something new. Furthermore, the New Era Press is built to stand up under continuous high-speed use . . . and that's important! Write for Bulletin 11 to

New Era Manufacturing Company
379 Eleventh Avenue, Paterson, N. J.

NEW ERA

MULTI-PRODUCT PRESS

Book form cards

that detach with perfect edges

Ask any of these paper merchants—or us—for samples and prices:

New York City
Richard C. Loesch Co.

Pittsburgh
Chatfield & Woods Co.

Cincinnati
The Chatfield Paper Co.

Detroit
Seaman-Patrick Paper Co.

Grand Rapids
Carpenter Paper Co.

Houston
L. S. Bosworth Co., Inc.

St. Louis
Tobey Fine Papers, Inc.

This specially prepared stock comes in all standard business card sizes in either loose or book form style. It is the highest grade rag content made at Crane mills.

Keep a supply constantly on hand for quick service to your customers, who need their business cards printed in this modern way.

The John B.



RUSSELL THE FASTEST SELLING FOLDERS IN AMERICA

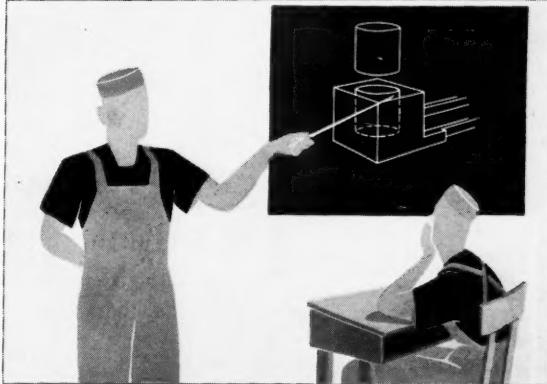
ERNEST

THE WORLD'S GREATEST FOLDING MACHINE VALUES BAUM

615 Chestnut St.

Philadelphia, Pa.

For Items Not Advertised, See Annual "Readers' Service Guide," January, 21-28



THE KID LEARNS MORE ABOUT Numbering for Profit

- "There is only one sure cure for plunger-wobble."
★ "Didja say SURE cure?"
- "I did. Look, listen and learn. An oval plunger snugly supported on all sides can't wobble. It has no sharp corners or small faces to wear off. Wear means wobble. Least wear, least wobble. An even pressure all over a big area means least wear. Get it?"
★ "Yeah, but how about the hole the plunger works in?"
- "Kid, you're learning fast. Look again. This hole is cut out of the solid steel frame. The steel of the frame is all around it. There's nothing fastened to the frame to hold the plunger in."
★ "Is that good?"
- "Now you're slipping. You ought to know it's good. Anything fastened on can get loose. This plunger is surrounded by a solid, jointless, cornerless wall of steel—like a piston in a cylinder."
★ "Who makes 'em like that?"
- "Wetter, the same outfit I told you about in your first lesson."
★ "Must cost more to make 'em like that."
- "Sure, but the customers—that's us—save money."
★ "How come?"
- "Plunger-wobble smudges impressions and wears out machines before their time. We number better with Wetter and keep our machines so long we forget the price."
★ "Pretty good, huh?"
- "You bet!"



WETTER NUMBERING MACHINE CO.

ATLANTIC AVE. & LOGAN ST., BROOKLYN, N.Y.

Sold by all dealers and branches

AMERICAN TYPE FOUNDERS

1027

CLASSIFIED BUYERS' GUIDE

CONTINUED FROM PAGE 94

PAPER: BOOK

W. VA. PULP & PAPER COMPANY
See Advertisement on Pages 80, 81

PAPER: BOOK, BOND, CARD

CHAMPION PAPER & FIBRE CO.
See Advertisement on Second Cover

PAPER: BOOK, COATED

CONSOLIDATED PAPERS
See Advertisement on Page 7

PAPER: BOOK, COATED

KIMBERLY-CLARK CORP.
See Advertisement on Page 19

Send for this free 64-page booklet giving complete information about the use, designing and complete details pertaining to Informative Labels. A real gummed paper selling aid for printers and label manufacturers.

McLAURIN-JONES CO.
Brookfield, Massachusetts

PAPER: CELLOPHANE-LAMINATED COVER

THE DOBECKMUN COMPANY
See Advertisement on Page 96

PAPER: GUMMED

McLAURIN-JONES COMPANY
See Advertisement on This Page

MID-STATES GUMMED PAPER CO.
See Advertisement on Page 94

PAPER: OPAQUE

AETNA PAPER MILLS
See Advertisement on Page 87

HAMMERMILL PAPER CO.
See Advertisement on Page 5

PAPER: TEXT & COVER

THE BECKETT PAPER CO.
See Advertisement on Page 8

PAPER: TYMPAN

CROMWELL PAPER COMPANY
See Advertisement on Third Cover

PAPER MERCHANTS

SWIGART PAPER CO.
See Advertisement on Page 82

PATENT ATTORNEYS

FREE BOOK—"General Information Concerning Inventions, Patents, and Trade-Marks." Lancaster, Allwine & Rommel, 476 Bowen Bldg., Wash., D. C.

PATENT BASE

PRINTING MACHINERY CO.
See Advertisement on Page 79

PHOTOENGRAVERS' MACHINERY & SUPPL.

THE DOUTHITT CORPORATION, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

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SUPERIOR ENGRAVING CO.
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PLATES: RUBBER PRINTING



SELL MORE IMPRESSIONS

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Cut your tint blocks from **Add-A-Color** Rubber Blocks. Easy to use—low in cost.

Tools and instructions furnished.

Write on your company letterhead
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522 South Clinton Street Chicago, Ill.

PLATES: RUBBER PRINTING

TI-PI COMPANY
See Advertisement on Page 90

PRESSES: AUTOMATIC CYLINDER

MILLER PRINTING MACHINERY
See Advertisement on Page 9

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PRESSES: CYLINDER

AMERICAN TYPE FOUNDERS
See Advertisement on Page 78

PRESSES: MULTI-PRODUCT PRINTING

NEW ERA MANUFACTURING CO.
See Advertisement on Page 95

PRESSES, OFFSET—AND LITHO. CHEMS.

HARRIS-SEYBOLD-POTTER CO.
See Advertisement on Page 2

PRESSES, PLATEN—AND PAPER CUTTERS

CHANDLER & PRICE CO.
See Advertisement on Page 93

PRESSES, ROTARY—& ALLIED EQUIPMENT

C. B. COTTRELL & SONS CO.
See Advertisement on Page 15

PRESSES: ROTARY PRINTING

DUPLEX PRINTING PRESS CO., rotary
and flat-bed web presses; stereo &
mat machinery. Battle Creek, Mich.

PRESSES: ROTARY PRINTING

WALTER SCOTT & COMPANY
See Advertisement on Page 92

PRESSES FOR THERMOGRAPHY

EMBOSSOGRAPH PROCESS CO.
See Advertisement on Page 88

PRESSES: VERTICAL & CYLINDER

MIEHLE PRINTING PRESSES
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ROLLERS—PASTES—GLUES

AMERICAN ROLLER COMPANY
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ROLLERS, RUBBER: PRINTING & LITHO.

DAYTON RUBBER MFG. CO.
See Advertisement on Page 76

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H. H. ELECTRO-HYDRAULIC Vulcanizer and our proven methods insure precision rubber printing plates. H. H. Heinrich, Inc., 200 Varick St., New York.

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SAWS

HAMMOND MACH. BUILDERS
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SCHOOL OF ADVERTISING LAYOUT

AMERICAN ACADEMY OF ART
See Advertisement on Page 98

SCHOOL OF ESTIMATING

TARRANT SCH. OF ESTIMATING
See Advertisement on Page 98

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CHICAGO SCH. OF PTG. & LITHO.
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SITUATIONS WANTED

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SPOT SHEETERS: ELECTRIC EYE

CHARLES BECK MACHINE CO.
See Advertisement on Page 88

SPRAY SYSTEMS: ANTI-OFFSET

DeVILBISS COMPANY
See Advertisement on Page 84

STATIC NEUTRALIZER

KIDDER PRESS CO.
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The Inland Printer

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

FEBRUARY, 1941

Volume 106 • Number 5

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Classified Directory of Advertisers—Pages 92 to 97

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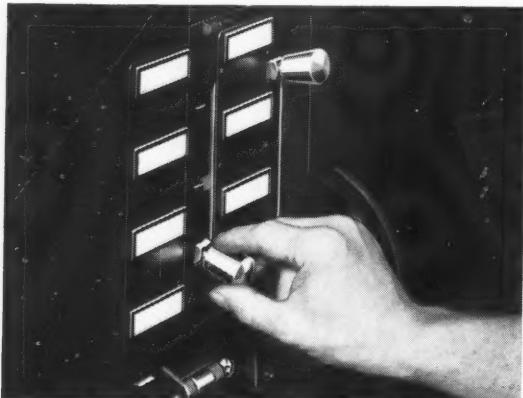
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